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THERE has been a tendency among postal administrations, due to the desire to cultivate the appreciation of philatelists, to return for inspiration to designs used for the early classic issues. The notion has much to commend it, but



FRANCE: THE HEAD OF CERES ON A NEW ISSUE.

France, in offering the public a new 1 franc 75 centimes blue stamp with the earliest Ceres head of 1849, has produced a poor caricature of an excellent original. The fine relief engraving of Jean Jacques Barre is lost in the crude printing of the Government stamp atelier of to-day; the altered inscriptions and frame, with its coarse tint in background and spandrels, make the whole stamp an astonishing thing to offer as a resuscitation of a fine model.

No doubt the French public, critical in these matters, will let the authorities know what they think of the stamp, as they did with the first *dessins grotesques* for last year's Exhibition stamps, which had to be withdrawn before the great Exhibition opened. From the make-up of this new 1 fr. 75 c. stamp the die has been obviously prepared for use over a series of values; it would be a pity if the design goes any further.

It begins to look as if the countries of the Balkan Entente were using their adhesive postage stamps as a means of sticking themselves together. Turkey and Yugoslavia each issued two stamps to commemorate the Entente some months back; among the new stamps to hand this month are stamps of like significance from Greece and Rumania.

Our colony of the Seychelles has had no pictorial stamps of its own hitherto.



GERMANY: "YOUTH AND VIGOUR."

For the new reign, an elaborate series has arrived in photogravure. There are fifteen denominations, but only three different designs are used throughout. In each is included the King's head to right, in an oval medallion. For the first design a coco-palm provides the picture; the second shows a giant tortoise; and the third a seascape with a fishing pirogue in the foreground.

To mark the fifth year of the "Führer and Chancellor," Germany has issued two stamps in a design emblematic of youth and vigour.

The values are 6+4 pfennig green and 12+8 pfennig carmine.

The pictorial stamps of British Guiana for the new reign preserve most of the vignettes already familiar on the issue of 1934. One new design is introduced, a map of South America for the 4 cents black and rose. The design recalls the 1 peso Argentine stamps of 1936 and 1937, which raised an old controversy over the ownership of the Falkland Islands in the far south of the continent. The Argentine stamp showed the colony as if the islands belonged to Argentina; the matter led to a diplomatic protest, and to questions in the House of Commons. How has the British cartographer dealt with this delicate matter? Although the South American Continent is shown full length, our colony of the Falkland Islands is perhaps too discreetly omitted.



POLAND: PRESIDENT MOSCICKI'S 70TH BIRTHDAY COMMEMORATED.

I have referred before to the fine artistry of recent Polish stamps, and here is one of two stamps bearing an excellent engraved portrait of President Moscicki. They were intended as a compliment for the occasion of his seventieth birthday anniversary, but have come rather late for that. He was born on Dec. 1, 1867. The stamps were worth waiting for; the engraving was by J. Piwozyk. The initials "PWPW" at the middle base of the design are those of the Government Printing Office at Warsaw.

The broadcasting from the Pyramid of Cheops, recently pictured in these pages, will have prepared collectors for the Egyptian stamps commemorating the Cairo International Radio Congress. There are three values, in one design, showing Pyramids, Colossi of Thebes, wireless aerial and telegraph wires. Effectively produced in photogravure, the set comprises 5 millimètres brown, 15m. purple, and 20m. deep blue.



EGYPT: THE CAIRO INTERNATIONAL RADIO CONGRESS.



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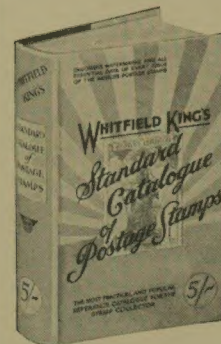
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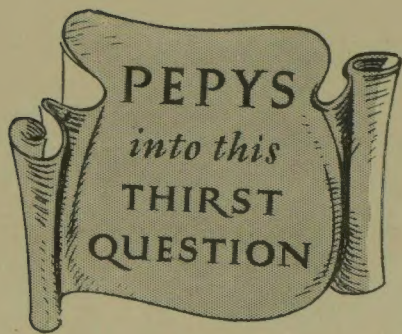
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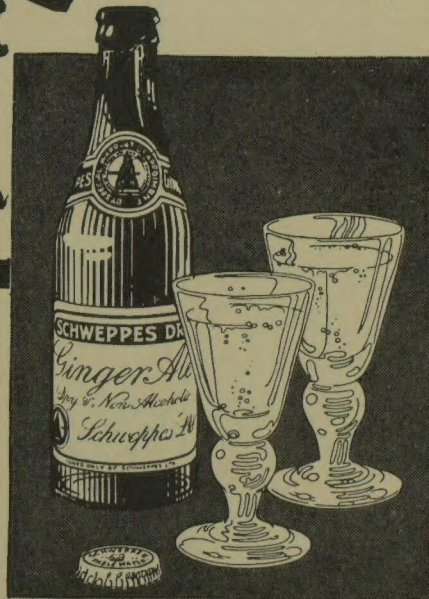
A weary long day at The Office, where nothing to do save Crosswords. In the afternoon came a message from Mr. Poulteney that he would have my company with two ladies of his acquaintance at a Theatre of Varieties. Whither I went, and found his ladies very gay companions; and in the Interval, one whose name was Betsy and had

great eyes very merry to see, did teach me to mingle Whisky and Ginger Ale. And when I with firm voice bade the Barmaid look to it that the Ginger Ale be Schweppes, then Betsy cried that she did know me for a man of worldly knowledge; which I think true. This blend of drinks doth please me greatly, the cool, sparkling keenness of the Schweppes Ginger Ale mingling most handsomely with the Whisky. Did say no word of the night's business to my wife, holding that least spoken soonest mended.



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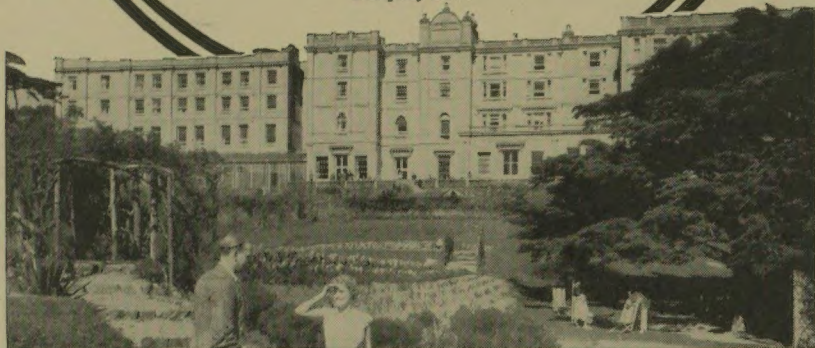
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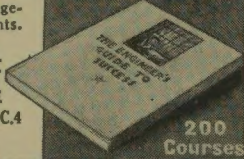
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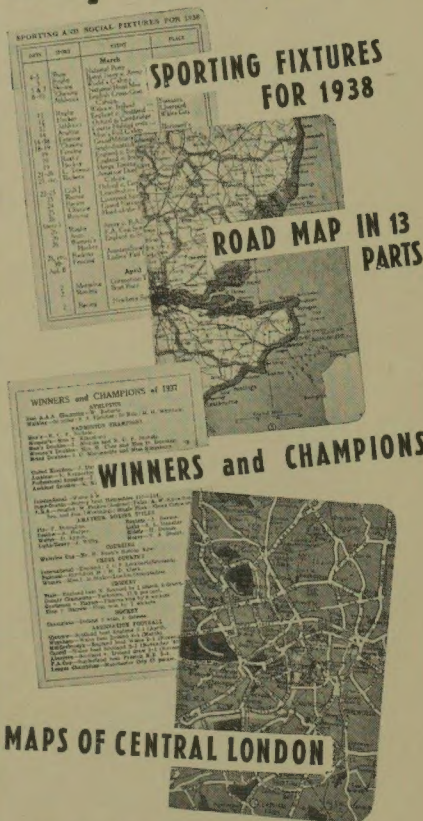
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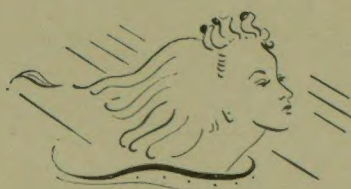
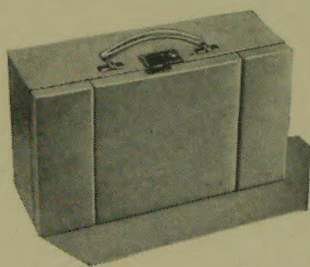
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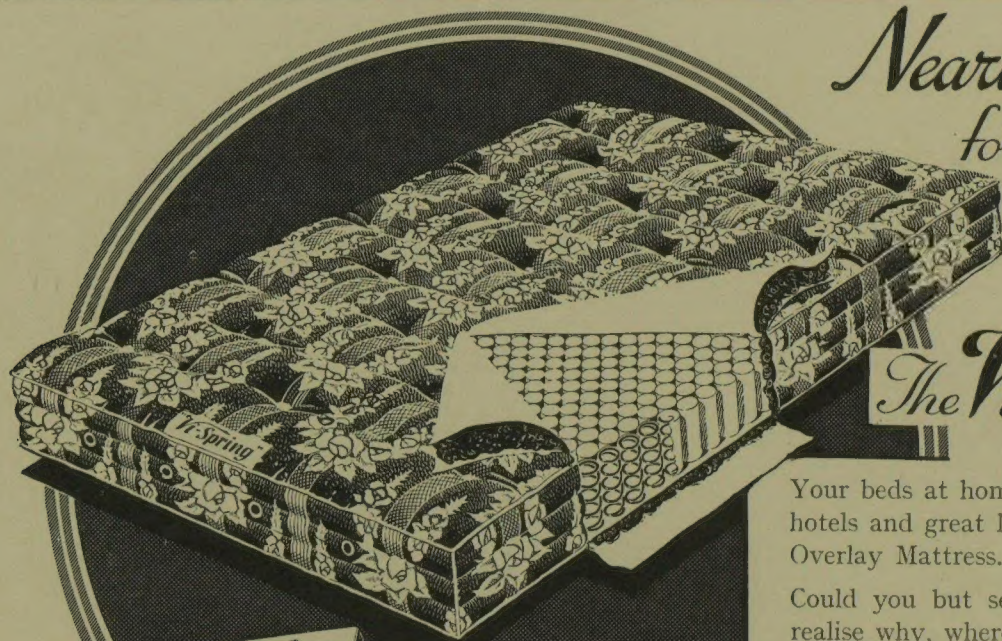
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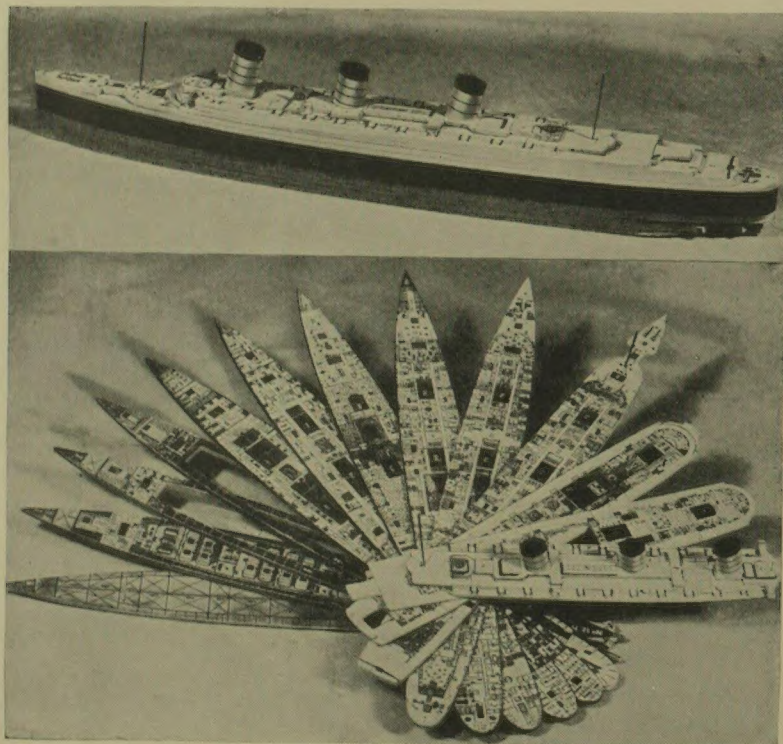
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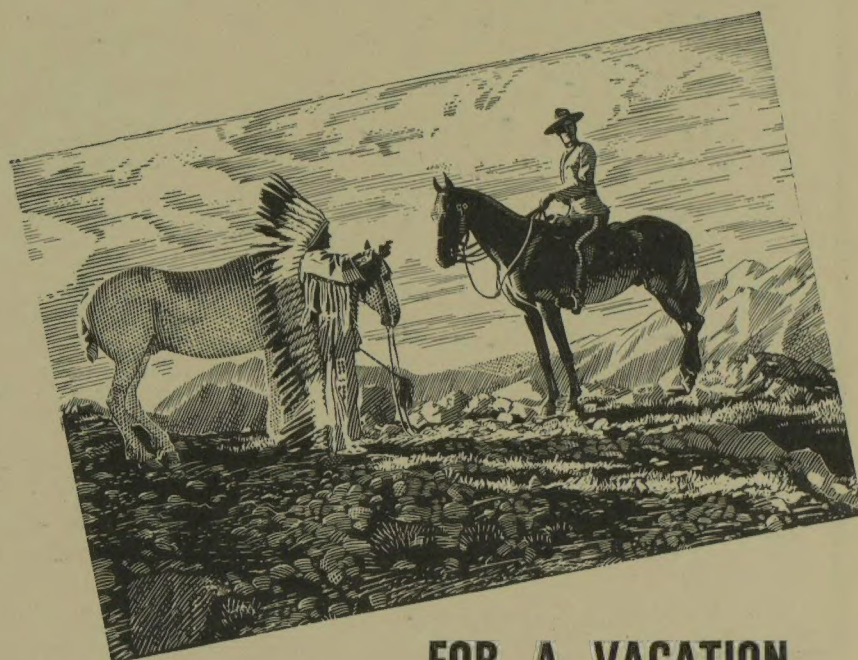
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SATURDAY, MARCH 12, 1938.



FLYING WITH BRITAIN'S AIR-ARMADA: IN A HEAVY BOMBER DURING DAYLIGHT EXERCISES, WITH WIRELESS OPERATOR AND NAVIGATOR AT WORK.

This photograph of the interior of a big British bomber—at first glance, suggesting the interior of a submarine—is an impressive reminder of Britain's determination to be second to none in the provision of a weapon upon which the eyes of all the world are fixed. On the right is seen the second pilot, checking his

navigation at the little chart table; on the left is the radio operator. The photograph was taken looking forward. The machine is one of the Handley-Page "Harrow" heavy bombers (two Pegasus motors) of No. 214 Bomber Squadron, stationed at Feltwell, Suffolk. Their bombers have a range of 1250 miles, fully loaded. (L.N.A.)



By ARTHUR BRYANT.

TRAVELLING by taxi through the dense outskirts of London to a suburban junction to short-circuit a train, I found myself face to face with a problem that had been worrying me since I was a boy. For miles, as I sped, stretched on either side rows of drab, ugly, planless houses—the result of indiscriminate building and a complete absence of any civic imagination and leadership. The men who ordered them to be built and the men who built them had apparently never a thought beyond the immediate pecuniary profit that would accrue to them when they had been built and disposed of. If anyone retaliates, as many doubtless will, that no human being ever accomplished anything at all without the spurring motive of profit, and that in any case the prospectors, contractors and builders who did the work of making ugly but doubtless habitable houses were just as good fellows and good citizens as any scribbler with vague æsthetic leanings, I would answer that both these propositions are probably true but that they merely beg the whole question. It is equally true that Sir Christopher Wren, who built St. Paul's, was (like the masons and carpenters who assisted him) a good fellow and a good citizen—he used, the honest and public-spirited little man, to “fire off his piece” of a Saturday afternoon in the high, red-plumed hat of the Honourable Artillery Company, as befitted one who loved his country. He also unquestionably worked for profit: £200 a year, if I remember rightly, was the sum he received for his labours on this particular job of work, and one of William III.'s Parliaments, in a moment of more than usually irresponsible faction, went so far as to suggest that he was delaying the completion of the cathedral in order that he might continue to enjoy this princely remuneration.

But if we are to judge by results, the desire to earn a livelihood and the qualities that make a good father, neighbour and taxpayer are not in themselves sufficient to create the kind of surroundings in which man feels, and is, at his best. There is all the difference in earth and heaven between St. Paul's or Ely Cathedral and the kind of churches that line those drab and dreary suburban high streets along which my taxi made its monotonous way. And the difference can only be accounted for by some quality in the men who designed and made the former that those who did the like work for the latter lacked. Again the words of the primeval scriptural tale recur to the mind. “In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the

deep. And the Spirit of God moved upon the face of the waters. . . . And God saw everything that He had made, and, behold, it was very good.” Here in that wonderful concluding sentence of the first chapter of Genesis is the peculiar attribute of the Godhead and of that divine spark which in a greater or less degree from time to time animates all human clay. The capacity to feel the spur of supreme excellence is, so far as we know, that which distinguishes men from the beasts, and which the Darwinian scientists and their successors have never succeeded in explaining. “They dreamt not of a perishable house who thus could build.” True; though like other men they worked by the sweat of their brows to earn the food, clothing and shelter that all human-kind requires, and afterwards in the evening, when their labours

the tiniest fraction of such either for himself or for his children. The Socialist replies, and has long replied, that all this is the result of a soulless and selfish capitalist system: that only by ending it can the plain man and woman be restored to the spiritual heritage which should belong by right of divine descent to all the sons and daughters of Adam. Perhaps he is right: I used to think so once even if I do not think so now. But when one comes to consider what he would establish in its place one grows more doubtful. Is the committee man, the busybody of the lobbies, the clerical autocrat of Whitehall and the County Hall any more likely to foster the erection of beautiful, seemly and educative things than the bustling, vulgar, get-rich-quick capitalist of the traditional cartoon? There is little in what is going on around us to-day

under the semi-Socialist régime to which we have attained to warrant so hopeful an assumption. Many of the worst pieces of vandalism and of blind, unimaginative robbery of the people's amenities are being perpetrated, not by the get-rich-quick capitalist, but by the human beings who exercise the unchallengeable power of public authority, with all the sanction of law and democracy behind them. The manipulator of votes is as seemingly blind to the highest values of existence as the manipulator of money.

The way of the true artist, and consequently of art, has always been a hard one. The majority is ever slow to appreciate the highest, and is only too ready to despise and reject the corner-stone of the edifice which its seed should inherit. Cervantes starving in a Toledo attic and Gibbons carving

in his lonely hovel in the Deptford meadows are types of the artistic and spiritual genius of all time. Yet the divine spark, like the spark of life itself, will not be denied. Somehow in a cold and stony world it has again and again found a lodging, and wherever it has done so the great civilisations have grown up and flourished. That, in a nutshell, is the history of civilisation. All else is a meaningless and ultimately barren barbarism. Babylon, Egypt, Rome, and Greece—the great civic names that stand out in ancient history like peaks of fire in the surrounding darkness, were all distinguished by their capacity, however temporary, for fostering and not destroying the highest manifestations of human creative power. So it has been with our own great past; Stowe and the Adelphi and the English village were alike the product of a social system that allowed genius a chance to flourish and transform it. And if we cannot make our political and economic polity do the like, we shall go the way of the great civilisations that have died and are now only memories.



FRANCE HONOURS THE PARIS EXHIBITION OF BRITISH PAINTING BY HOUSING IT IN HER CHIEF NATIONAL MUSEUM: THE RECONSTRUCTED SALLE LA CAZE IN THE LOUVRE, SHOWING THE EXCELLENT CONDITIONS IN WHICH THE BRITISH PICTURES ARE HUNG.

The Exhibition of British Painting of the eighteenth and nineteenth centuries was opened in the Louvre, on March 4, by President Lebrun, who, with his Majesty the King, is patron of the Exhibition. It is housed in the magnificent Salle La Caze (where it has the distinction of coinciding with the re-opening of that gallery after its recent reconstruction) and in the adjoining Salle Henri II., besides three rooms inserted in the former barrel roof of the Salle La Caze, whose ceiling has been lowered and flattened. The place of honour on the colonnaded north wall of the Salle La Caze is given to Sir Thomas Lawrence's portrait of "Archduke Charles of Austria," lent by the King from Windsor Castle. It is seen in the left background of the above photograph. For this Exhibition the gallery was divided into five bays by screens hung with a pale golden-brown fabric, forming an admirable background to the pictures. On a double-page in this number we reproduce some of the most notable exhibits, including the Lawrence portrait mentioned above.

Photograph by "The Times." (See pages 540-551.)

were done, sat down with wife and children, or with brother anchorites, in seemly and decent domesticity, just as those other and less successful labourers in bricks and mortar did. Their distinction, and the secret of their superior service to their fellow creatures, lay in their capacity to dream and to transmute noble dream into reality—the godlike quality of vision and imagination which is the breath of every created thing that is worthy to endure.

And if we are to make our dwelling-place a worthy one and transmit to our children's children a heritage that will make them bless and not despise us, what are we to do about it? For in the spiritual values that raise men above the beasts, or at least in their practical translation into the terms of ordinary life, our age and the age that preceded us have been tragically bankrupt. The surrounding and ennobling influence of beautiful things is the luxury of a few: a poor man who lives in a town can scarcely hope to enjoy even

ROYAL AND OTHER OCCASIONS: HAPPENINGS AT HOME AND ABROAD.



THE KING ON HIS WAY TO HOLD A LEVEE AT ST. JAMES'S PALACE: THE STATE COACH ENTERING THE MALL, WITH A CAPTAIN'S ESCORT OF THE ROYAL HORSE GUARDS, JUST AFTER LEAVING BUCKINGHAM PALACE (SEEN IN THE RIGHT BACKGROUND BEYOND THE VICTORIA MEMORIAL).

The King held a Levee at St. James's Palace on March 3. Attended by his Gentlemen in Waiting and escorted by a Captain's Escort of the Royal Horse Guards, his Majesty drove from Buckingham Palace in a State coach drawn by two greys, and was received at the Garden Entrance of St. James's Palace by the Great Officers of the Household. It was a fine, sunny day, and the public had an excellent view of the procession both going and returning. Other members of the Royal Family who attended the Levee were the Duke of Kent and the Marquess of Cambridge. The Prime Minister, the Speaker, and the Home Secretary were also present. The Ambassadors and Ministers of foreign countries were introduced to his Majesty, in order of precedence, with other members of the Diplomatic Circle. Then followed a large number of further presentations. (Central Press.)



AN EXPLOSION THAT PRODUCED A PALM-TREE EFFECT: THE SPECTACULAR DEMOLITION OF A TALL CHIMNEY AT A MILL IN LANCASHIRE.

In a note supplied with the above photograph it is stated: "The 180-ft. chimney of the Glodwick Mill at Oldham, which for many years has been a landmark, has just been felled. The scene was witnessed by a large crowd of people, who took a great interest in the operations. The actual felling was highly spectacular. This photograph, taken immediately after the charge had been fired, shows the chimney looking like a gigantic palm-tree." (Fox Photos.)



AN EXPLOSION RESEMBLING A CLUMP OF FIRS: DYNAMITING A SITE FOR A FISH-POND IN CONNECTION WITH MOSQUITO-DESTRUCTION NEAR CHICAGO.

This explosion, like that in the adjoining illustration, also produced a tree-like effect, though in a different form. A note states: "These long black fingers of smoke and earth spurted skyward when a ton of dynamite was set off in a single blast, to provide a fish-pond in a forest preserve at Chicago. The charge ripped a hole 60 ft. wide, 200 ft. long, and 6 ft. deep. The pond will be filled with minnows, to aid in Chicago's anti-mosquito campaign." (Associated Press.)



THE SEA RENEWS ITS ATTACK ON THE LOW-LYING COAST OF NORFOLK: A BREACH IN THE DEFENCES NEAR THE VILLAGE OF HORSEY. (Fox Photos.)

On the night of March 2 the North Sea again battered down much of Norfolk's improvised coast defences. The tide swept away stout timber piles, brushwood, and sand-bags (or bags filled with clay), which had been placed in the gaps caused by the gales during February. It had been found impossible to repair in time the new breaches in the barricade made by the high tide of March 1, although 150 men worked on the task while the tide was down. Horsey was one of the villages



ANOTHER VIEW OF THE BREACH IN THE COAST BARRICADES MADE BY THE SEA AT HORSEY: STOUT TIMBER PILES, FORTIFIED BY SAND-BAGS, BENT AND TWISTED BY THE TIDE. (Keystone.)

that suffered most. Some eighty piles had been fixed during the day, to lessen two big gaps, but for several hours the sea tore through the new pilings. As soon as the tide receded sufficiently, pile-driving was resumed. Meanwhile, twenty-five square miles of land remained flooded. A later message from the district, on March 3, stated that the village of Horsey was then still an island. During the week-end (March 5-7) over 8000 motorists and other sightseers visited the area.

IN HERR HITLER'S MOUNTAIN RETREAT AT BERCHTESGADEN—

WHERE DISCUSSIONS OF WORLD-WIDE IMPORT TAKE PLACE.

PHOTOGRAPHS FROM "INNEN DEKORATION."



THE FÜHRER'S PRIVATE SANCTUM, DESIGNED BY HIMSELF, WITH PINE-WOOD PANELLING, GREENISH-GREY HAND-WOVEN CURTAINS, AND BEIGE CARPET WITH TERRACOTTA PATTERN
A CORNER OF HERR HITLER'S STUDY IN HIS VILLA AT BERCHTESGADEN, SHOWING HIS WALNUT DESK (LEFT FOREGROUND) COVERED WITH GREY-GREEN LEATHER



SO many important political conferences and visits, such as those of Lord Halifax and Dr. Schuschnigg, the Austrian Chancellor, have taken place at Herr Hitler's mountain chalet, Der Berghof, at Berchtesgaden, that it has acquired a world-wide interest as the scene of discussions which may decide the fate of nations. Some of its rooms were illustrated in our issue of December 4 last, along with Field-Marshal Göring's country house (also visited by Lord Halifax), where the Master-Hunter of the Reich has formed sanctuaries for the preservation of wild life. Describing the interior of Herr Hitler's villa, a German writer says: "Its chief characteristics are informality and simplicity of line. Furniture and upholstery are carefully harmonised."

(Continued above.)

Left: THE GREAT HALL OR RECEPTION ROOM: A SPACIOUS AND SPACIOUS APARTMENT (ABOUT 74 FT. LONG AND 15 FT. HIGH), WITH A MASSIVE COFFERED CEILING OF WALNUT AND DECORATIONS INCLUDING SEVERAL FINE PICTURES AND A GÖBELIN'S TAPESTRY.

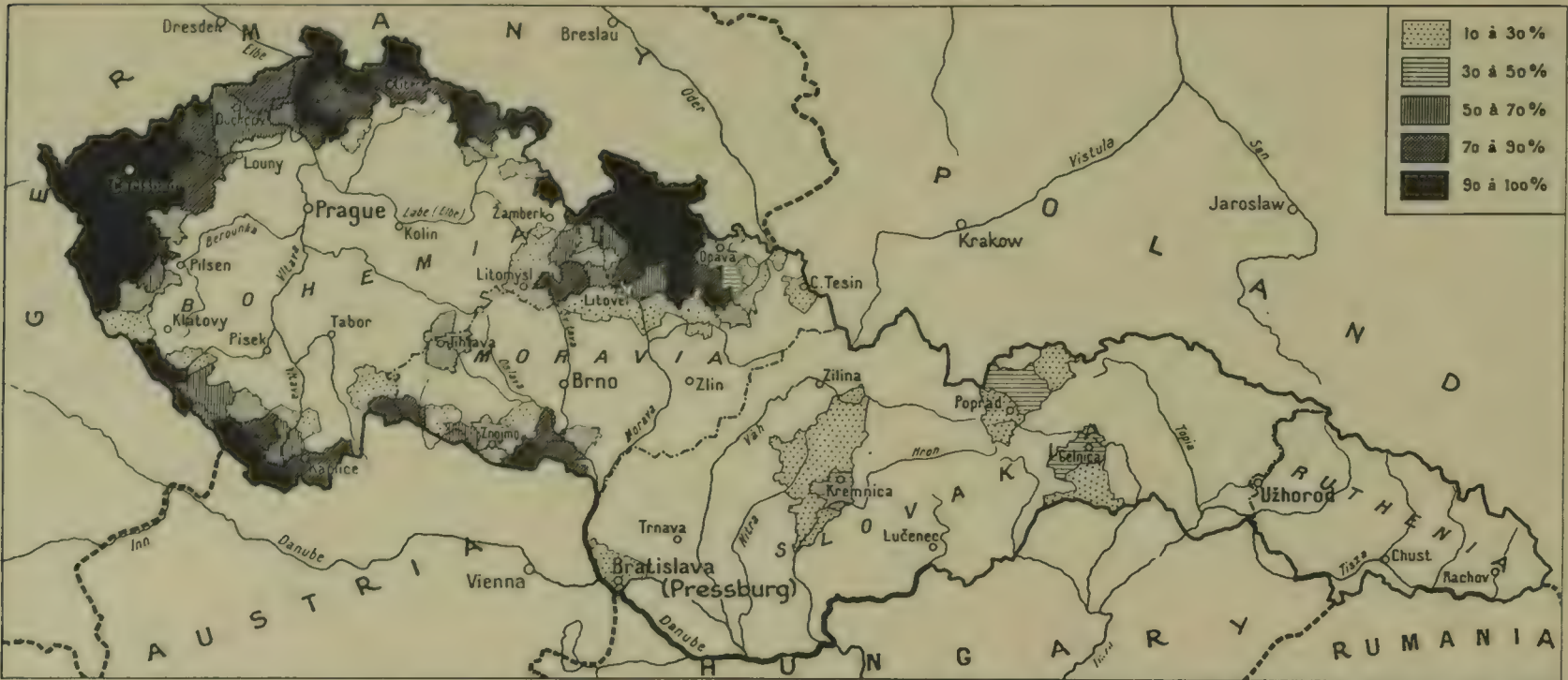
and the total effect is one of cheerfulness. The designer was Professor Leonhard Gall, assisted by Frau Professor Gerdy Troost, who saw the work carried out, and decided questions of colour and textures. The style of the great hall aims at an imposing spaciousness; not splendour, which would be out of place at the Berghof, but lines suggesting dignity, strength, and quiet composure. The strongly coffered walnut ceiling brings out the room's ample proportions. The dominating feature of its decoration is a seventeenth-century Flemish Gobelin tapestry, whose tints are repeated in the furniture. There are also some fine paintings. By Herr Hitler's special wish, the part leading to the sitting-room is raised by three steps and forms a wide platform. In the dining-room cembra-wood panelled harmonies with the soft golden tones of the colour-scheme. Herr Hitler's study is panelled with pine-wood in its natural colour."

Right: WHERE LORD HALIFAX AND OTHER DISTINGUISHED GUESTS HAVE BEEN ENTERTAINED: THE DINING-ROOM, PANELLING IN CEMBRA WOOD, WITH A LONG TABLE FOR SIXTEEN AND A SMALL ROUND ONE, RECESSED, FOR MORE INTIMATE OCCASIONS.



PART OF THE GREAT HALL SEEN IN THE LOWER LEFT ILLUSTRATION: A CORNER SHOWING THE SEVENTEENTH-CENTURY FLEMISH TAPESTRY, THE GRAND PIANO, A GLOBE, AND A MARBLE-TOPPED TABLE FOR MAPS AND PLANS, BESIDE A 27-FT.-WIDE WINDOW COMMANDING MAGNIFICENT VIEWS OF THE BAVARIAN ALPS.

CZECHOSLOVAKIA'S "WE WILL DEFEND": GERMAN MINORITIES; NEIGHBOURS.



THE QUESTION OF THE GERMAN MINORITIES IN CZECHOSLOVAKIA, WHO FORM PART OF THE TEN MILLION GERMANS LIVING OUT OF THEIR OWN COUNTRY WHOM HERR HITLER HAS SAID THE REICH WOULD PROTECT: A MAP (PREPARED IN FRANCE) SHOWING THE VERY VARIABLE DENSITY OF THE GERMAN POPULATION, WHICH IS ONLY LARGE IN CERTAIN FRONTIER DISTRICTS.

THE Nazi move towards dominating Austria has set everyone asking, "What is the position of Czechoslovakia in the altered circumstances?" On March 4, the Czechoslovak Prime Minister, Dr. Hodza, vigorously expressed his country's determination to maintain her independence. His words were: "I emphasise in full consciousness of the consequences of this declaration that our frontiers are absolutely inviolate. . . . We would be doing a poor service to Central Europe and to our own relations with Germany if we did not make it perfectly clear that Czechoslovakia will never . . . tolerate interference with its domestic affairs. Czechoslovakia wishes to leave no room for doubt as to its firm determination to defend with all its power the attributes of its Statehood. . . . If we are faced with the necessity of defending ourselves, we will defend, defend, defend." Opportunity of emphasising this determination was taken by President Benesh in a special interview printed in the "Sunday Times" on March 6. He there made the following points: Czechoslovakia can never discuss the minority problem with Germany officially; she recognises, nevertheless, the moral right of Europe to take an interest in a question so important for peace; regards good relations with Germany as a vital interest; is prepared, therefore, to make her contribution in any general European settlement; but excludes as impossible federal autonomy for

[Continued on right]



CZECHOSLOVAKIA'S POSITION IN EUROPE: A MAP SHOWING HOW GERMAN DOMINATION OF AUSTRIA WOULD INCREASE HER STRATEGIC WEAKNESS; AND HER RELATION TO THE OTHER LITTLE ENTENTE COUNTRIES, RUMANIA AND YUGOSLAVIA.

the 3,000,000 Germans within her borders. These statements had been preceded by a significant pronouncement by General Ludwig Krejci, chief of the Czech General Staff. He said: "We are aware of the possibility of a war against the Republic without formal declaration of war. The Army is well prepared and will not be taken by surprise by such a war, which may take the form of a sudden and brutal onslaught of motorised and mechanised units against the most vulnerable regions of the country. The standards of the Army, of the country's defence works, and of its armaments industry are so highly perfected that any enemy would do well to think twice whether a surprise attack will have any prospects of quick success. In view of her great geographical distance from her allies, Czechoslovakia cannot count on their assistance during the first phase of such a war, and will, at least during the first days, have to make her stand alone. The General Staff has, therefore, erected a huge barrier of permanent fortifications and defence works along the whole frontier, whereby time will be secured for a general mobilisation and to move troops into position. A detailed scheme for the mobilisation of all the country's war industries for war purposes is ready. The famous Czech Skoda armament works are already being moved from danger zones into districts which afford greater military advantages. Eight aircraft factories

[Continued below.]



THE BURNING QUESTION OF MINORITIES IN CZECHOSLOVAKIA: A GERMAN PROPAGANDIST MAP WHICH GIVES THE IMPRESSION THAT THE GERMAN COMMUNITIES ARE MORE NUMEROUS THAN, IN FACT, THEY ARE, AND THAT CZECHS AND SLOVAKS FORM SEPARATE NATIONS; AND ALSO EMPHASISES HUNGARIAN AND RUTHENIAN MINORITIES.

Continued.] have been constructed and are working at full speed. A detailed scheme for the food-supply of the entire population in the event of war has been worked out and can be operated whenever necessary." Looking at the map of Czechoslovakia it

will be seen that its weakest feature, strategically speaking, is its narrow "waist" —scarcely 100 miles across from Southern Silesia, in the north, to Austria in the south. Should an enemy succeed in getting possession of this "waist," the

[Continued opposite.]

CZECHOSLOVAKIAN DEFENCES: FRONTIERS SECURED BY FORTIFICATIONS.

Drawn by our Special Artist G. H. DAVIS.



HOW CZECHOSLOVAKIA WOULD DEFEND HERSELF IF SHE WERE ATTACKED: A PICTORIAL MAP (LOOKING NORTHWARDS) SHOWING THE VITAL STRATEGIC POINTS OF THE "ODER GAP" AND THE "MORAVIAN GATEWAY," AND OTHER STRONGLY FORTIFIED AREAS ON THE BORDER.

Continued.
country could be cut in two, and the halves, Bohemia and Slovakia, dealt with separately. It happens, too, that this "waist" coincides both on the north and the south with gaps in the mountain barriers on the frontier, the "Oder gap" in the north and the "Moravian gateway" in the south. But the Oder gap is half in Polish territory, and all that is left is a narrow bottle-neck twenty-five miles wide. This the Czechs have transformed into one of the strongest fortified

areas in Europe, so that it cannot easily be rushed. The Czechoslovak frontier with Austria, on the other hand, has, up till now, been only lightly fortified, Austria having been hitherto regarded as a friend and possible ally. Special measures are now being taken to ensure the protection of the Moravian gateway. In the above map, it should be pointed out, most names are given in their German form, as being more familiar to English readers.



THE APOTHEOSIS OF A MAN STILL LIVING: HAYDN BLESSING THE ORCHESTRA AND THE AUDIENCE ON HIS LAST APPEARANCE IN PUBLIC, WHEN THE CREATION WAS PERFORMED AT A FÊTE IN HIS HONOUR, IN VIENNA.

THE CHARM OF MUSIC.

A SCHUMANN CONCERTO AND THREE OPERAS.

By FRANCIS TOYE.

else. He never wrote well for the violin, in any case, and in this Concerto he writes perhaps rather worse than usual, quite apart from whatever anybody may think of the merits or the defects of the music as music. Still, there is nothing downright puerile or unworthy about the Concerto. It will not enhance Schumann's reputation; neither will it detract from it. It will leave it exactly where it was.

The fact of the matter is that but for the attendant circumstances, such as the spiritualist inspiration and the recovery of a supposedly lost treasure, the production of the Schumann Violin

Concerto would have been precisely similar to the production of any other unfamiliar secondary work by a great

I find it difficult to be quite fair to "Riders to the Sea." A performance of Synge's little masterpiece by the Irish Players remains one of my most treasured memories, especially the haunting beauty of the language as then spoken. In its transformation into an opera, this quality has inevitably to be supplied by the music, and, despite Vaughan Williams' uncommon sensitiveness and skill, I, at any rate, found it an unsatisfactory substitute. "Riders to the Sea" shows Vaughan Williams in what may be called a "Pelléas et Mélisande" mood. He sets every word and his music is strictly conditioned by the contours and inflections of the text. Sometimes he rises to great heights of emotional beauty, but on the whole the operatic impression is one of excessive monotony, of scarcely unbroken greyness. In short, a laudable experiment, but not, I think, in reality a successful one.

Still, had the operas themselves been less interesting than they in fact were, this Cambridge enterprise would remain in the highest degree commendable. This is just the kind of thing that should be done by amateurs of parts, though on this occasion some of the performers were certainly not amateurs.

Margaret Field Hyde, for instance, gave an example of versatility uncommon even in the highest professional sense, for, not content with making an effective appearance in "Riders to the Sea," she sang and acted with genuine comic-opera charm in "Abu Hassan," and with real brilliance in "The Impresario." Nevertheless, I think the production as a whole can fairly be described as amateur, or at any rate local, for the very talented producer, Mrs. Prior, the conductor, the scene and costume designers, the singers of the minor parts, the chorus and, I should guess, the major part of the orchestra, all came from Cambridge.

As I hinted above, the University has always led the way in this kind of operatic venture, thereby, in a sense, making history. For it is fair to say that the recrudescence of English interest in Mozart's operas really started at Cambridge with the revival some thirty years ago of "The Magic Flute," at that time almost completely unfamiliar to the average music-lover. Since then the tradition has been most worthily maintained. In addition to operas by Vaughan Williams and other contemporary composers Purcell's "King Arthur" and "The Fairy Queen," to mention only two major and unfamiliar works, have been produced there. At some future time I hope to devote an article to the great benefits that have accrued to opera in England thanks to these and similar amateur enterprises. The limitations of the amateur are obvious, but his potentialities are sometimes underrated. Where Cambridge has always



YEHUDI MENUHIN'S VISIT TO ENGLAND: THE FAMOUS YOUNG VIOLINIST, WHO IS MAKING TWO APPEARANCES AT THE ALBERT HALL AND ONE AT THE QUEEN'S HALL WITH HIS SISTER HEPHIZIBAH.

At the Albert Hall on March 6 Yehudi Menuhin played at an orchestral concert which included Schumann's Concerto in D minor, Mendelssohn's Concerto in E minor, and Brahms' Concerto in D major. His next Albert Hall concert is on March 20, when the programme will include Bach's Chaconne for Violin alone and Lalo's Concerto in F minor.

master. Heaven knows we are not unaccustomed to these. Our industrious body-snatchers have been very busy in late years disinterring the corpses of minor works of Bach and Mozart in particular. The result has rarely been justified, but little harm has been done except in so far that provender has thereby been supplied for the already ridiculous snobbery of the fashionable public with regard to a great name. As I have already had occasion to point out elsewhere, we musicians, too, have our "Giorgione-panels attitude." Only, the money question does not arise—not so much from our virtue as from our lack of opportunity.

The production of three unfamiliar one-act operas at Cambridge last week proved that that University still maintains its exceptional interest in operatic matters. The operas in question were Vaughan Williams' "Riders to the Sea," Weber's "Abu Hassan," and Mozart's "The Impresario," and it is not, perhaps, necessary to say very much about them, except to emphasise their unfamiliarity. Previously, "Riders to the Sea" had only been performed at the Royal College; I, at any rate, have never heard of "Abu Hassan" being done anywhere, and "The Impresario" was presented with what amounted to an entirely new libretto by Eric Blom.

This last, at any rate, should prove a most welcome addition to the scanty repertory of one-act operas. There are two or three excellent numbers in "The Impresario," but the prolixity, not to say the fatuity, of the libretto has always constituted a serious handicap to its presentation. Mr. Blom now has kept all that is worth keeping in the music, and reduced the libretto to a mere peg on which to hang it. To be frank, I am afraid that "Abu Hassan" was not worth the trouble of re-producing. The less said about the libretto the better, and, except for a sham lament of the heroine over the supposedly dead body of her husband, in which Weber has contrived a very amusing parody of himself or of some contemporary composer, the music possesses little distinction or individuality. Somebody (I think it was Spohr) once ventured to call Weber amateurish, and the awkwardness and ineffectiveness of many passages in "Abu Hassan" certainly lend colour to the charge. In the matter of technical accomplishment it cannot compare a moment with not only "The Impresario," but the early one-act operas of Rossini, such as "Il Cambiale" and "Signor Bruschino."



RACHMANINOFF: THE GREAT PIANIST AND COMPOSER WHOSE ONLY RECITAL OF THE SEASON IS FIXED TO TAKE PLACE AT THE QUEEN'S HALL TO-DAY (MARCH 12). The programme of the Rachmaninoff recital includes the Bach-Liszt Choral Prelude, Bach's "Italian" Concerto and Beethoven's Sonata in D minor.

scored is that they have known how to concentrate especially on what the amateur can give. It is not by any means the same as what a professional can give. It is, indeed, wholly different. Amateurs who attempt the same kind of thing in the same kind of way as professionals can only succeed in being like third- or fourth-rate professionals. Their province should be experimental in that they can afford to try out things impossible, if only from economic reasons, to professionals. Cambridge, to its honour, has always done this.

IN fact, there is nothing that I wish to say about the "lost" Schumann Violin Concerto, so conspicuously launched a couple of weeks ago, for the very good reason that I find myself in the unusual position of being able to agree with both Dr. Colles and Mr. Newman, who have said—most admirably—all that there is to be said on the subject. Still, I suppose something must be written, if only by way of chronicle—especially in view of the fact that just before this article appears, Yehudi Menuhin will have been playing the Concerto again at the Albert Hall.

It would be affectation to pretend ignorance of the spiritualistic circumstances attendant on Jelly d'Aranyi's production of the Concerto. A great deal of fuss was made about them, and they led to a great deal of regrettable publicity. It may be observed, however, that if any composer might appropriately return from the world of spirits to give advice and encouragement, that composer would be Schumann, for he himself once claimed to have received a theme from the spirits of Mendelssohn and Schubert. Into this question, however, we will not enter; whatever the circumstances, the Concerto must stand on its own earthly feet and be judged accordingly.

To begin with, how did anybody ever describe the Concerto as "lost"? True, it is not mentioned in certain standard biographies, but, as Dr. Colles pointed out, there is no excuse for the fact of its existence being unknown to anybody in England, because an account of it is given in Grove's Dictionary, while the most elementary enquiry would have sufficed to reveal the location of the manuscript. On the other hand, I cannot quite see why Brahms and Joachim thought the Concerto so utterly bad as to stop performances of it for a hundred years. Nor does it



ANOTHER BRILLIANT YOUNG VIOLINIST IN ENGLAND: IDA HAENDEL, WHO HAS MADE A MOST SUCCESSFUL TOUR AND APPEARED RECENTLY AT THE QUEEN'S HALL. Ida Haendel, the Polish child violinist, achieved a notable personal triumph in her recent London début, which was quickly followed by two London orchestral concerts. A tour with Beniamina Pinza took her to a number of English and Scottish cities. To-day (March 12) she is playing in Dublin; and she is to visit Belfast and Birmingham.

seem to me that matters of this kind are inevitably settled one way or the other by the wishes of the composer's friends and family. Both have not infrequently been proved wrong.

I do not mean that Brahms and Joachim were wrong. I think they were quite right in their low estimation of the last movement; and even in the first two—the former of which, especially, contains some very nice music—there is nothing that Schumann has not done better somewhere

PICTORIAL RECORDS OF CURRENT EVENTS: NEWS ITEMS OF TOPICAL INTEREST.



THE FUNERAL OF D'ANNUNZIO: THE COFFIN BEING BORNE TO A GUN-CARRIAGE, FOLLOWED BY SIGNOR MUSSOLINI AND THE WIDOW, AFTER THE SERVICE IN THE PARISH CHURCH. The funeral of Gabriele D'Annunzio, Italy's poet-soldier, who died on March 1, took place on March 3. It was attended by Signor Mussolini, who saluted the dead man before the coffin was closed; and the procession started from the poet's villa, "Vittoriale," to the parish church. The Duce walked behind the gun-carriage with the widow and her sons; and other mourners included the Duke of Bergamo, representing the Italian Royal Family, and Marshal de Bono. After the service the



LYING IN STATE ON BOARD THE SECTION OF THE CRUISER "PUGLIA" IN THE GROUNDS OF HIS VILLA: GABRIELE D'ANNUNZIO'S TEMPORARY RESTING-PLACE.

procession returned to the villa and the coffin was placed on board the section of the Italian cruiser "Puglia" which was salvaged from the Adriatic, where the ship was sunk during the Great War, and reconstructed by the lakeside in the grounds. It was there that D'Annunzio spent much of his time, and he was accustomed to welcome friends and celebrate national events by firing the ship's guns in salute. (Associated Press.)



VOLUNTEERS TO COUNTER THE INCENDIARY BOMB: GAS-MASKED AUXILIARY FIREMEN AT BIRMINGHAM WITH THEIR "BATTLESHIP-GREY" TRAILER-PUMP.

Speaking at Birmingham, on March 6, to some 2000 members of the Birmingham Auxiliary Fire Brigade, Mr. Geoffrey Lloyd stated that the Home Office intends to distribute to local authorities thousands of fire-fighting appliances to be used to counter fires started by incendiary bombs during air-raids. These appliances will remain Government property and will be painted "battleship-grey." The L.C.C. is to organise an A.R.P. Fire Brigade, and is appealing for 30,000 volunteers. (A.P.)



AWARDED THE SILVER MEDAL FOR THE BEST SHETLAND PONY AT THE NATIONAL PONY SHOW AT THE ROYAL AGRICULTURAL HALL: FAIRY LIGHT.

Fairy Light, which is owned by Lady Estella Hope, was awarded the silver medal for the best Shetland pony entered in the Shetland Pony Stud Book at the National Pony Show, which opened at the Royal Agricultural Hall on March 4. He also won the first prize for stallions, three years old and over, not exceeding 33 in. It was announced at the annual meeting held on the same date that the National Pony Society had increased its membership. (Planet.)



KEENLY INTERESTED IN THE EVENTS AT THE NATIONAL PONY SHOW: PRINCESS ELIZABETH INDICATES AN INTERESTING POINT TO PRINCESS MARGARET.

Two of the most keenly interested spectators at the National Pony Show on March 4 were Princess Elizabeth and Princess Margaret, who occupied the Royal Box for three hours. Naturally, the

children's classes delighted them the most, and they watched the competitors with critical and appreciative eyes. Lord Digby and Mr. R. B. Charlton explained the finer points to them. (C.P.)

"FORBIDDEN" LHASA REVEALED: A CITY OF PARKS AND PICNIC-PARTIES.

PRESENT-DAY LIFE AMONG THE LIGHT-HEARTED,
HOSPITABLE TIBETANS.

By C. SUYDAM CUTTING.

Formerly, mistrust and fear kept Tibet closed to all European efforts at penetration. Lhasa was a forbidden city; never could a Westerner get within eighty miles of it. Nowadays, the Tibetan Government places no barrier in the way of the genuine scientists and travellers if the proper formalities are observed. But, of course, Tibet is not a tourists' country. Nature has seen to that. There are no railways, no amenities in the Western sense. The three million odd Tibetans continue to lead their lives undisturbed by ideas from outside. Tibet remains utterly different from the rest of the world. Mr. C. Suydam Cutting and his wife made the formidable journey over the Himalayas to Lhasa to obtain photographs for the American Museum of Natural History, of which Mr. Cutting is a Trustee. A number of these photographs are reproduced on this and the following pages, and below is Mr. Cutting's description of the country.

TIBET has always cherished its autonomy; it did not like the suzerainty of China, and when the revolution broke out in the latter country in 1911 they threw off this yoke, resumed their independence and expelled the Chinese troops from their domain, and to-day bar their eastern border against them. Their (the Tibetans') actual status can be best described by an excerpt from a letter written by the late Dalai Lama to the author in August 1931:

"It is sincerely hoped that this country being purely an ecclesiastical kingdom, you will solicit the State Department (U.S.A.) to render international assistance, as far as it is in their power to do so, in order that the Buddhist religion may flourish uninterrupted and that we may enjoy our true rights of sovereignty and above all enhance the prosperity of our people."

Lamaism, a form of Buddhism varying slightly from that practised in other parts of Asia, is the established religion of Tibet. There are some very high Lamas who are reincarnates, and of this hierarchy by far the most important ones are the Tashi Lama, also called Panchen Rinpochi, who is spiritual head, and is addressed "Your Serenity," and the Dalai Lama, who is the temporal head, and who is addressed "Your Holiness." So much to be revered is the latter that the author, when writing frequent letters to him, ever followed the correct formula at the opening of the letter: "Your Holiness: I trust that your Holiness is well as, due to Your Holiness' kindness, I also am well."

The attitude of the Tibetan mind towards reincarnation can be well described by a cable sent by Kumbila, the

called Re-Ting Rinpochi, filled the office of first rank in the kingdom, and has administered it with marked success. Next to him comes Si Lon Lang Dun, the Prime Minister, with second rank. These two very high officials must be consulted on all matters that have to do with Tibet, both in regard to internal administration and foreign policy. In the third rank is an active governing body composed of three civil officials and one lama: Bhon Dong, Lang Chung, Trendong, and Kalon Lama, all bearing the title



THE RULER OF TIBET WHILE THE DALAI LAMA REMAINS UNFOUND: RE-TING, THE REGENT, PHOTOGRAPHED BY MR. C. S. CUTTING AMONG THE LUXURIANT COSMOS-FLOWERS IN HIS GARDEN AT LHASA; WITH A HANDSOME SPANIEL AT HIS KNEE.

The wealth of cosmos and other flowers gives the impression of an untidy corner of an English country garden. The Regent is dressed all in gold. There seems to be no tabu on the lower animals approaching his sacred person. The parasol is evidently a Western importation.

Photographs: Copyright, C. Suydam Cutting.

of Shapé, and being, like the Prime Minister, appointees of the Dalai Lama, a position that is not necessarily permanent. This body is a really active one. It has a secretariat, which includes two English-speaking officials (educated at Rugby), who efficiently do all the petty routine work, that is common to any government. The four Shapés, chosen almost invariably from the nobles, are known collectively as the Kashag, and may never go abroad from their houses unless worthily attired in Chinese Imperial yellow silk, signifying their rank, and escorted by many retainers. This body is indeed powerful. Their decisions are practically never disapproved by the two in higher rank.

Politically, the Government is much influenced by the priests or lamas, who are extremely numerous throughout the country. This is what the late Dalai Lama meant by an "Ecclesiastical Kingdom." Two of the great lamaseries, Drepung and Sera, both near Lhasa, are the most influential of them all. Those who wish to visit Gyantse, the third largest city, where there is a trade mart, may do so by applying to the British authorities. The granting of this privilege comes from the treaty made after Sir Francis Younghusband's expedition of 1904. Permission to go elsewhere could be granted only by the Kashag.

Central Tibet is truly characterised when it is called "The Roof of the World." It is a vast plateau, diversified by great valleys. Everywhere there are snowy mountain peaks and rushing rivers with many tributaries. Owing to its great altitude, it is mostly above the tree-line, and the climate is rigorous, with a short summer and a bitter winter—truly a country suited only to the big, hardy Mongolian stock that

inhabits it, a people economically self-sufficient and independent of the rest of the world. The people are of two types—the agriculturist and the nomad. The former live in the lower altitudes, ranging mainly from about 12,000 ft. to 14,000 ft. Above this, the season without frost tends to be too short for crops to mature properly. These crops are mostly pease and barley, sown together and reaped together, forming the staple subsistence during the winter months, when the natural grazing is so poor as to be inadequate for their cows, horses and mules to subsist on. These people live in towns and cities, with permanent dwellings of brick, stone or rubble with local mortar.

The life of the nomads is purely an open-air one. Living in small black tents, in family units, they roam the great uplands in summer with their flocks of sheep, yaks and goats. In winter they generally come together and live a more communal life. They are indescribably hardy. Their tents are small, their fuel is yak-dung; they spend

their days out of doors facing icy winds that race over the valleys from sun-up to sun-down at fully sixty miles an hour.

Ordinarily, Tibetan food is simple alike for rich and poor, with ample for all. The main staple is buttered tea, which is made as follows: first yak butter is made, clarified, and packed in any gut for safe keeping. When wanted, a portion is cut off and boiled in an iron pot, while nearby some black, low-grade China tea is stewing. At the appointed time they are both poured into a long, round wooden churn and properly mixed. This brew forms a hot, nourishing liquid of butter-fat and soda, the tea giving little taste and the whole usually having a slightly rancid odour. It is served in wooden cups. Huge quantities of this are drunk daily with the addition of some mutton or yak meat. The nobles—actually feudal lords—

habitually enjoy the same diet, unless they are attending social functions together, when they then consume endless courses of imported Chinese food. Bread in Tibet is most rarely seen, as there is no wheat, but at times, particularly among the poor and among travellers, a pressed cake of parched barley or millet is eaten. It is very nourishing and easily carried.

Tibet is a poor country, as it is totally lacking in mineral wealth (except gold), so that unworked metal, such as they need, must come from outside. No sight is more common, when on the trail, than to see caravans of donkeys coming from India laden with sheet iron, copper, brass and sometimes panes of glass, which a few of the rich use in the windows of their personal quarters. What wealth Tibet has comes from its exports of wool—a short staple one used, both in and outside Tibet, for the manufacture of carpets—and considering the

size of the population—only three to four millions—it is quite a big export commodity. With a rupee credit in Calcutta, where the wool goes for further export, Tibetans can acquire the few necessities their country does not produce, and a modest supply of luxuries.

The jewellery of the nobles of Tibet includes the wonderful amulets worn by the women around their necks and buckles worn by the men in their hair, which vary from fine beaten and spun gold set with purest turquoise, diamonds, emeralds, rubies and jade, to cheaper coarse silver ones set with common turquoise. The large pearl riband is usually of large, imperfect seed pearls fastened with ornaments of diamonds and precious stones.

When entering Tibet under the proper auspices, one finds everyone, peasants and nobles alike, most kind and friendly. To be permitted to visit Lhasa means that one is actually invited there as a guest from whom nothing



MRS. CUTTING, WHO MADE THE VERY DIFFICULT JOURNEY INTO TIBET WITH HER HUSBAND, MR. C. SUYDAM CUTTING, AND ASSISTED HIM IN OBTAINING THE MATERIAL REPRODUCED ON THESE PAGES: PHOTOGRAPHED HOLDING A BLACK TIBETAN GOAT; WHILE HER MAID HOLDS A DOG BOUGHT IN LHASA.

Dalai Lama's favourite, announcing the latter's death in December 1933—

"Regret delay in wiring sad news of temporary passing away of His Holiness on seventeenth after short illness. Government being carried on as before. Knowing your constant correspondence with late Holiness, hope to receive assurance of continuance of your friendship at this unfortunate juncture.—KUMBILA, personal assistant."

Curiously, at this time of writing, there is neither a Tashi nor a Dalai Lama in power. It is true they must be in existence somewhere in Tibet, as they are automatically reincarnated at the moment of death, yet neither has been found. The former would be about two months old, and the latter over four years. What Kumbila said in 1933 is still true at present, the Government of Tibet in Lhasa is functioning "as before." Shortly before the final illness of the late Dalai Lama, he had appointed a young reincarnate Lama of around thirty years of age to be regent after his death; an office that lasts for sixteen years. For just over four years this most likeable young Lama,



SI LON, THE PRIME MINISTER OF TIBET—PHOTOGRAPHED ON THE PORCH OF HIS HOUSE, WEARING A RED SILKEN ROBE AND THE EARPENDANT THAT DESIGNATES AN OFFICIAL.

is withheld. All doors are open, and one may even visit the most sacred and revered temples and gardens. Tall, fine-looking, well-built people, they are blest with such good manners and sense of humour that their company is ever delightful. The courteous and refined manners of the nobles, their superb clothes and, in many cases, their handsome faces, are never to be forgotten.

THE HOSPITALITY OF "FORBIDDEN" TIBET: THE DALAI LAMA'S GARDENS; SACRED AND LAY DWELLINGS.

PHOTOGRAPHS: COPYRIGHT, C. SUYDAM CUTTING.



A GARDEN BELONGING TO THE SACRED RULER OF TIBET, THE DALAI LAMA: A SUNNY SUMMER PALACE AT NORPA LINGA, LHASA; WITH WILLOW- AND POPLAR-TREES AND BEDS OF COSMOS-FLOWERS.



THE MAGNIFICENCE OF LHASA; ONCE JEALOUSLY HIDDEN FROM EUROPEAN EYES: A SHRINE COVERED WITH GOLD LEAF SEEN AGAINST A BACKGROUND OF DISTANT MOUNTAINS AND CLOUDY SKY.



A PAVILION IN WHICH THE LATE DALAI LAMA WAS FOND OF PASSING HIS TIME: A TRANQUIL SCENE IN LHASA—THE MOST INACCESSIBLE CITY IN ASIA, BUT REMINISCENT OF SOME QUIET SPOT ON THE UPPER REACHES OF THE THAMES.

ONCE, Tibet had the name of being a secret, forbidding, superstition-ridden land. In reality, Tibetans are a cheerful, pleasure-loving people, fond of gambling; horse-racing; in the warm season, organising picnics in the parks near the few big towns; and, above all, of theatrical entertainments. The troupes which tour the country are mainly recruited from the peasants, who, in due season, return to their crops and their cattle. Mr. C. S. Cutting and his wife, whose photographs are reproduced in these pages, found the Tibetans charming hosts, tall, fine-looking people blessed with good manners and strong sense of humour—in a word, very good company. On social occasions, the nobles enjoy long menus of imported Chinese food; but otherwise their diet is much the same as that of the rest of the Tibetans, namely, yak's meat and mutton (for the climate is so cold that, though Buddhists, they are compelled to eat meat), barley flour, cheese and tea. The Tibetans also brew beer from barley, but this is only mildly intoxicating and a great deal can be drunk with impunity. Another pleasant feature of Tibetan life is the good position enjoyed by women. Compared with those of many other races, they hold a remarkably high status. In olden days, when the country was split up into a number of principalities, the local rulers were sometimes women; and even nowadays chiefs, ministers and officials of all grades consult their wives in their work.



THE PLEASANT LIFE LED BY THE TIBETANS IN SUMMER: A DECORATIVE RECREATION TENT IN THE COURT OF A LAMASERY IN WHICH THE LAMAS SIT AND CHAT AND DRINK BUTTERED TEA.



THE LIFE OF THE LOWLIER TIBETANS: A WELL-TO-DO PEASANT'S HOUSE, IN THE BRAHMAPUTRA VALLEY, WHERE MR. AND MRS. CUTTING WERE HOSPITABLY RECEIVED, STAYING IN THE END ROOM ON THE RIGHT.

NO LONGER FORBIDDEN, AND ON EXCELLENT TERMS WITH THE BRITISH EMPIRE: TIBET OF TO-DAY REVEALED.



A PARADE OF TIBETAN TROOPS: THE GARRISON AT NORPA LINGA DRILLING ON THE BARRACK SQUARE—THE MEN ARMED WITH BRITISH SERVICE RIFLES.



JUSTICE AT LHASA: A MAN ACCUSED OF ATTEMPTED POISONING PUT IN THE PILLORY; WHERE, HOWEVER, HE ONLY STOOD FOR A FEW HOURS, UNMOLESTED BY THE PUBLIC.

Though Tibet is no longer closed to all Europeans, it remains extremely difficult of penetration. Its seclusion has a geographical basis in the wilderness and the vast mountain tracts which surround it. The traveller entering it from India has to spend sixteen days crossing the Himalayas on horseback, climbing slopes at 15,000 or 17,000 feet. Blizzards and dust-storms engulf

him in places and he is lucky if he finds the shelter of a peasant's hut and shares a humble meal of rancid buttered tea. But to him who outfaces the elements that are the natural guardians of this mysterious priest-kingdom there, comes a time when he will look down in wonder at a lovely green valley, studded with clumps of willow-trees. In the distance he will see a



THE STABLES OF THE DALAI LAMA AT NORPA LINGA: CHINESE HORSES FROM SZECHUAN IN STALLS ELABORATELY DECORATED WITH CARVINGS AND LACQUER WORK.



A CURIOUS FORM OF RELIGIOUS ART: LAMAS OF DREPUNG, LHASA—TIBET'S LARGEST LAMASERY, WITH 7000 INMATES—MAKING A PARCHED BARLEY "PAINTING."

serene city of sturdy houses, topped by a castle magnificent beyond imagination. This is Lhasa, "the forbidden city"; and the castle is the gold-roofed Potala, the winter Palace of the Dalai Lama, the marvellous being who has won the right to Nirvana, but has consented to re-birth, that he may rule over his grateful Tibetans. The Tibetan Government is now on

excellent terms with the British Empire: during the Great War it offered a thousand soldiers to fight on the British side. Another sign of Tibetan friendliness is the permission, granted to the renewed attempt on Mount Everest, to pass through Tibetan territory. A Tibetan, Karma Paul, will meet the expedition at the border. (Photographs: Copyright, C. Saydam Culling.)

NEWLY-FOUND ART RELICS OF THE ROMAN EMPIRE THE WORLD'S FINEST COLONIAL GOVERNMENT BUILDING



1. THE GODDESS OF ABUNDANCE: ONE OF THE MOST BEAUTIFUL STATUES DISCOVERED AT LEPTIS MAGNA, LIBYA, NOW IN AN ANTE-ROOM OF THE CASTLE AT TRIPOLI, THE LIBYAN GOVERNMENT HEADQUARTERS.



2. "PERHAPS THE NOBLEST COLONIAL GOVERNMENT BUILDING IN THE WORLD": THE CASTLE OF TRIPOLI, MARSHAL BALBO'S HEADQUARTERS AS GOVERNOR OF LIBYA. A LABYRINTH OF BUILDINGS AND COURTS, NOW COMPLETELY RESTORED AND EMBELLISHED WITH ROMAN STATUES AND MOSAICS.



5. PHILIP THE ARAB, A PRETENDER TO THE THRONE OF THE ROMAN EMPIRE IN THE FIFTH CENTURY: A BRONZE BUST FOUND AT SABRATHA, LIBYA, AND NOW IN THE ANTE-ROOM TO MARSHAL BALBO'S OFFICIAL ROOM.



6. IN THE CASTLE AT TRIPOLI: ONE OF MANY CLOISTERED COURTS, WHERE SOME OF THE COLUMNS ARE ROMAN, SOME BYZANTINE, AND OTHERS DATE FROM THE SEVENTEENTH CENTURY, WHEN THE CASTLE WAS A TURKISH FORTRESS.

IN LIBYA HOUSED IN THE OLD CASTLE AT TRIPOLI: AS AN ARCHÆOLOGICAL TREASURE-PALACE.



3. MARSHAL BALBO'S ROOM IN THE CASTLE: A VERITABLE CHAMBER OF ANTIQUITIES CONTAINING ROMAN MOSAICS ON FLOOR AND WALLS, A BEAUTIFUL MARBLE COPY OF A GREEK STATUE, AND A DESK MADE OF VERDE ANTICO MARBLE FOUND AT LEPTIS MAGNA.



7. WITH AN ORB SYMBOLISING THE ROMAN EAGLE'S DOMINION: A FINE STATUE OF THE EMPEROR CLAUDIUS (REIGNANT 41 TO 54 A.D.), FOUND AT LEPTIS MAGNA; NOW CROWNING THE MAIN STAIRCASE OF THE CASTLE AT TRIPOLI.



4. DETAIL FROM THE ROMAN FLOOR MOSAIC IN MARSHAL BALBO'S ROOM SHOWN IN THE ADJOINING PHOTOGRAPH (FIG. 3): THE OVAL PANEL ON THE LEFT IN THE CENTRAL GROUP OF THREE.



8. FOUNDER OF THE ROMAN EMPIRE: THE HEAD (PIECED TOGETHER FROM FRAGMENTS) OF A COLOSSAL STATUE OF AUGUSTUS FROM LEPTIS MAGNA—A DISCOVERY WHICH LED TO THE UNEARTHING OF THE AUGUSTAN THEATRE.

"Archæological excavation," writes a correspondent who sends these photographs, "never ceases in Libya, and has received an added impetus during the past four years of Marshal Balbo's governorship. Each year sees new treasures brought to light, and something new in the restoration of ancient Greek and Roman works—at Sabratha, Leptis Magna, and Cyrene. Among the discoveries are statues which adorned the Augustan theatre at Leptis Magna, now emerging from the sand which had almost entirely covered it. The discovery of fragments of a colossal statue of Augustus himself had marked this site

for special excavations. Now the head has been carefully pieced together (Fig. 8). Another fine statue recently restored represents Tiberius. At Sabratha, the restoration of the magnificent theatre proceeds apace and the portico of an adjacent building has been set up again. Meanwhile many beautiful examples of Greek, Roman, and Byzantine art, gathered at Cyrene, Leptis Magna and Sabratha, have been removed by Marshal Balbo to embellish the Castle at Tripoli, in which his offices are situated. The Castle (Fig. 2) was described by 'The Times' correspondent, when the Duke visited Libya, as

'perhaps the noblest colonial government building in the world.' It consists of the old Turkish fort, dating partly from the sixteenth century, now completely and lavishly restored. Inside it is a regular labyrinth of separate buildings and cloistered courtyards (Fig. 6), many of whose columns are Roman. Crowning the main staircase is the imposing seated figure of the Emperor Claudius (Fig. 7), discovered at Leptis Magna. Roman mosaics and Roman and Greek statues adorn the principal offices and ante-rooms. One statue, representing the Goddess of Abundance (Fig. 1), found at Sabratha, is of

exceptional beauty. In the immediate ante-room to Marshal Balbo's study is the fine bronze bust of Philip of Africa (Fig. 5). The photograph, I am assured, is available for publication here for the first time, though it has been exhibited in Rome. Philip of Africa was a pretender to the Roman Imperial throne in the fifth century. This bust was discovered at Sabratha. Photographs taken in Marshal Balbo's study are also here reproduced for the first time. The mosaics (Figs. 3 and 4) are of the best Roman period. There must be few Colonial Governors who can boast of such magnificence!"

THE ROMANCE OF A GREAT MELODIST NOW RETURNING TO POPULARITY.

"LE MARIAGE DE MENDELSSOHN": By JACQUES PETITPIERRE.*

An Appreciation by SIR JOHN SQUIRE. (See Coloured Portraits on the opposite page.)

MENDELSSOHN the composer has been dead for ninety years. He attained universal fame in boyhood, died young, and has been much written about. It could scarcely have been expected, therefore, that a volume about him containing much of novelty would appear at this time of day. M. Petitpierre's book, consequently, is a very agreeable surprise, for the great mass of his material will be new even to most of those who are familiar with the general outlines of Mendelssohn's life and work.

Part of the book's interest lies in its unusual method of approach. M. Petitpierre is a Swiss local antiquary of the gentle, omnivorous type found in all English counties. Mendelssohn's wife was a Swiss; she is the excuse for the book, though her brief and happy married life can scarcely be said to dominate it. The result is that, instead of starting with Berlin and the bankers in the usual way, we open with a background of Switzerland. An unusual one, too.

Hundreds of thousands of English people have visited the Oberland, but very few the milder and more fertile portions of the country, and the Switzerland of records and heraldry and an upper middle-class is completely unknown to most of us. It was from Neuchâtel that the family of Cécile Jeanrenaud, later Mendelssohn Bartholdy, came, and M. Petitpierre gives us a good solid fifty pages about Cécile's father and his stock, who had for some centuries borne arms and flourished in the professions and in manufacture. Mendelssohn, at thirteen, visited Neuchâtel and made some charming sketches of it, which M. Petitpierre

we are told in the account of the affair's origin: "Mendelssohn from the beginning succumbed to the charm of Cécile Jeanrenaud. He felt that she would make the exquisite, the ideal wife for an artist. He confided, every day, during their walks, in his intimate friend the poet and musician Ferdinand Hiller. At that time, Hiller did not yet know Cécile Jeanrenaud. During his ever more frequent visits to the chosen of his heart, Félix was so reserved that Cécile herself believed that he was attracted rather

seems not to have been a point at which her mind and Mendelssohn's did not make contact. There is something of the beauty of the flower about the brief and perfect union of these two spirits, so richly gifted, charming and modest.

For Mendelssohn's personal charm and modesty impressed his contemporaries as much as the pellucid melody of his music. He was universally loved, and nowhere more than in this country, which he visited ten times—conducting orchestras, calling on Walter Scott, being lionised by all London, and patronised by the Royal Family. In one way, Cécile was perhaps happy in not long surviving him. Had she lived, say, as long as Clara Schumann, she would have seen the general neglect and even denigration of Mendelssohn which set in with the change of musical fashion. It was no use pointing to the vast amount of work, both composing and conducting, which he did in his thirty-eight years (he was born in the same year as Gladstone and Tennyson), or the astounding precocity which produced the Overture to the "Midsummer Night's Dream" at seventeen. The Wagnerian zealots would have none of him, treating him—with the "Elijah," the Violin Concerto, and so much else staring them in the face—as a sickly-sweet melodist who could be relegated, with his "Bees' Weddings" and such, to the schoolroom. After generations of blare he is returning with what he could give, and much of the work of his Italian contemporaries also. People are at last asking, "What's wrong with melody?"

The portraits of the pair in this



"THE FAHRTHOR AND THE MAIN AT FRANKFORT": A DRAWING BY MENDELSSOHN DONE FROM A WINDOW IN THE HOME OF HIS FIANCÉE.

Now in the possession of the Wach family, Wilderswil.

Illustrations Reproduced from "Le Mariage de Mendelssohn," by Jacques Petitpierre. By Courtesy of the Author and the Publishers, Librairie Payot, Lausanne.

by the qualities of her brilliant, lively, intelligent, cultivated mother, who spoke so wonderfully the picturesque Frankfort dialect. It was only by gradual degrees that the composer fixed his attention on the young girl. Hiller says that Frankfort society followed the affair with unconcealed curiosity. He even adds: "Various remarks that I heard proved to me that in some quarters it was thought hardly enough to have had a good education, to be fortunate, agreeable and cultivated, to have achieved glory and even to belong to an illustrious family, to entitle him to cast his glances at a young patrician of the town. I believe that these remarks never reached the ears of Mendelssohn."

They were married on March 28, 1837, in the reformed French Church of Frankfort. Ten years of happiness only remained for them. He died in 1847, and she followed him six years after. Text and pictures take one perpetually

back to the Romantic Era; one could almost have guessed, even had one not been told it, that Cécile must have painted the Castle of Chillon, and, contemplating Lac Lemman, have indulged in such musings as "Often, in these exquisite spots which you know, I think of you on my balcony, my gaze lost in the Savoyard Alps and the depths of the lake. . . . With what emotion I watch the ever-changing glitter of this water and these mountains, precious and silent friends." She painted Panninesque ruins near Assisi, and classic landscapes with figures; and in reproduction, at least, her works look worthy of a minor master. She loved music; in fact, there



FÉLIX MENDELSSOHN BARTHOLDY AT THE AGE OF THIRTEEN.

A Drawing in the possession of M. Paul Léo, Osnabrück.

reproduces; but it was later in Germany that he was to meet his Neuchâtel bride.

Her father was a pastor in Frankfort. The union of a Mendelssohn and a clergyman's daughter may seem odd, but it should be remembered that Félix, although Jewish by race, had had a Lutheran upbringing and was a devout Christian. Not that the alliance was not commented upon at the time, as



CÉCILE JEANRENAUD AT THE AGE OF TEN.

A silhouette in the possession of Madame M. de Coulon-Jeanrenaud, Château de Miltenberg.

book, some very beautifully reproduced in colour, show as handsome a couple as could be found. The illustrations generally are lavish and fascinating. Several drawings by Mendelssohn, very delicate and careful, are given, as well as many oils by his wife. There are family portraits galore, silhouettes, coats of arms, pages of music, photographs of streets, houses, ballrooms, monuments. The monument at Leipzig was recently demolished—it stood in the town of many of his greatest triumphs, but his name was Mendelssohn. However, nobody can demolish his music.

* "Le Mariage de Mendelssohn." 1837-1937. Un Centenaire. By Jacques Petitpierre. With nearly 100 illustrations, including the coloured portraits reproduced opposite. (Librairie Payot, Lausanne; 12 francs.)



"CÉCILE MENDELSSOHN BARTHOLDY, NÉE JEANRENAUD, 1817-1853": A PAINTING BY EDOUARD MAGNUS, IN THE POSSESSION OF THE MENDELSSOHN BARTHOLDY FAMILY. Reproduced from "Le Mariage de Mendelssohn," by Jacques Petitpierre, (Librairie Payot, Lausanne.)

ON the opposite page of this number we give an extended review dealing fully with the important new biography from which these two portraits are taken, namely, "Le Mariage de Mendelssohn" ("The Marriage of Mendelssohn"), by Jacques Petitpierre, published by the Librairie Payot, of Lausanne. The work is prefaced by an interesting letter of commendation addressed to the author by the famous French writer M. André Maurois, who refers to the fact that M. Petitpierre has been able to draw largely on material derived from his own family archives, and declares that the delightful portrait of Mendelssohn's wife (here reproduced in full colours) will of itself induce all who see it to read the book. It is indeed a volume that will be welcomed by all music-lovers, and especially by British readers, not only owing to the popularity of Mendelssohn's music in this country, but also because, as the author points out, the book "emphasises the patronage bestowed on the composer by Queen Victoria and Prince Albert." This memoir marks the centenary of Mendelssohn's union, in 1837, with a Swiss girl of good family, daughter of a pastor, M. Jeanrenaud, and contains an account of their honeymoon, from their unpublished journal, with reproductions of original drawings by their own hands. It is particularly interesting to discover from these that

(Continued above.)

Mendelssohn and His Bride: Portraits from a New Biography of the Great Composer and His Wife, Commemorating the Centenary of a Romantic Marriage.

Mendelssohn himself was an accomplished artist. Altogether there are nearly a hundred illustrations, including many family portraits, facsimile letters, and old prints relating to occasions, scenes, and distinguished personalities associated with the composer's career. M. Jacques Petitpierre, of Neuchâtel, the author of the book, is well known for his illustrated works on local history. In writing the biography he has had access to numerous unpublished documents collected from various parts of Europe or placed at his disposal by descendants of Mendelssohn and his bride. Recording, as it does, the lives of both, the book may be called a double biography. In an explanatory note issued by the publishers, we read: "The marriage of Félix Mendelssohn Bartholdy and Cécile Jeanrenaud is arresting as an example of romantic love and conjugal felicity. The union of these two beings unfolds itself in an atmosphere of Christian faith, spirituality and art. The book reveals an unknown and more human Mendelssohn. Although the Master's sojourns in Paris and his love of Switzerland are matters of common knowledge, the public has hitherto remained in ignorance regarding the Neuchâtel origin (also French on her mother's side) of the charming young girl who inspired the great musician. Here in this book we can follow, step by step, the lives of these two people, always faithful to simplicity in spite of the constant royal favours they received."

(SEE REVIEW ON THE OPPOSITE PAGE.)



RIGHT: "FÉLIX MENDELSSOHN BARTHOLDY, 1809-1847": A PORTRAIT PAINTED BY WILHELM VON SCHADOW AT DÜSSELDORF IN 1835, AND NOW IN THE POSSESSION OF DR. FÉLIX WACH, OF RADEBEUL.

Reproduced from "Le Mariage de Mendelssohn," by Jacques Petitpierre, (Librairie Payot, Lausanne.)



ARTURO TOSCANINI.

Courtesy of "Fortune."

Public interest in this world-famous conductor was accentuated recently when it was announced in New York that, owing to the political developments in Austria, he proposed to abandon his plans for attending the musical festival at Salzburg, where he had arranged to conduct operas and concerts between July 23 and August 31. It was understood, however, that Signor Toscanini's decision might not be final. The Salzburg management cabled begging him not to be moved by exaggerated reports of events in Austria, and the Governor of Salzburg was expected to ask the Austrian Consul in New York to communicate with Signor Toscanini. It was also stated that Herr Bruno Walter, who has signed a further three-year contract as conductor and artistic adviser to the Vienna State Opera, sent a telegram asking him to co-operate at Salzburg. On previous occasions Signor Toscanini's political principles have affected his professional activities. In 1933 he first showed his disapproval of the Nazi régime in Germany by cancelling a contract to direct the Bayreuth Festival, after a ban had been imposed on him and other leading musicians because they had protested against Germany's treatment of Jewish intellectuals. Thereafter he became associated with

the Salzburg Festival. Last summer he directed several works there, but difficulties arose from his determination not to employ Nazi performers. Lately he announced that the proceeds of a concert he arranged to conduct in New York on March 4 would not be devoted, as intended, to the Salzburg Festival, but be divided among unemployed New York musicians and the Verdi rest-home for aged and destitute musicians at Milan. After that concert he was to leave America for Palestine, to conduct an orchestra formed with his support and consisting largely of refugees from Germany. As noted in our issue of January 16, 1937, he was presented with an orange grove in Palestine by German Jewish refugees after he had conducted the first concert of the Palestine Symphony Orchestra, at Tell Aviv. He was in London during the Coronation season, and conducted concerts with the B.B.C. Symphony Orchestra. He is to be here again to conduct it this year. Signor Toscanini was born at Parma in 1867, and was 70 on March 25 last. He was conductor at La Scala, Milan, 1898 to 1908 and 1920 to 1929; at the Metropolitan Opera House, New York, 1908 to 1915; and to the Philharmonic Symphony Society of New York 1926 to 1936.

THE "BALEARES" SUNK IN ACTION: A PHOTOGRAPH FROM A BOMBER.



THE SINKING OF FRANCO'S CRUISER "BALEARES": A PHOTOGRAPH TAKEN FROM A REPUBLICAN AEROPLANE BOMBING HER AFTER SHE HAD BEEN TORPEDOED; SHOWING SMOKE POURING FROM HER; DESTROYERS STANDING BY, AND ONE (RIGHT; BELOW) SHEERING OFF AS BOMBS FALL IN THE WATER.



THE LOST "BALEARES," THE SECOND BIG SHIP OF GENERAL FRANCO'S FLEET SUNK IN THE CIVIL WAR: A 10,000-TON CRUISER HURRIEDLY COMMISSIONED WITHOUT A FOURTH TURRET, THOUGH THIS HAD BEEN FITTED WHEN THE PHOTOGRAPH WAS TAKEN.

The course of the Naval action off Cape Palos, in which the Spanish Nationalist cruiser "Baleares" was sunk, appears to have been as follows. The cruisers "Baleares," "Canarias" and "Almirante Cervera" left Palma on March 5. They were sighted by Spanish Government aircraft, which reported their position to Cartagena and to Government destroyers, which went out to attack them, covered by darkness and backed by the cruisers "Libertad" and "Mendez Nuñez." The Nationalist vessels, counting on their superior gun-power (and, perhaps, superior efficiency), opened the action by firing star shells. The

Republicans did not wait, but opened fire at once; and the destroyers delivered their torpedo attack. The destroyers seem to have gone in with great boldness. They fired twelve torpedoes. The "Baleares" was hit amidships; fires were started in her oil bunkers; and she was reduced to a sinking condition. She appears to have received no help from the other Nationalist vessels, but the British destroyers "Kempenfelt" and "Boreas" came up and rescued some of her crew, although by this time the sinking ship was being attacked by Republican aeroplanes. The "Boreas" unfortunately, had a seaman killed.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



THE RESCUE OF THE FOUR RUSSIAN POLAR EXPLORERS: THEIR CAMP ON THE ICE-FLOE, WITH A FLAG BEARING STALIN'S PORTRAIT, DURING PACKING-UP OPERATIONS.

The four Russian scientists, MM. Ivan Papanin (the leader), Fedorov (magnetologist and astronomer), Shirshov (hydro-biologist), and Krenkel (wireless operator), who since last May had spent over nine months encamped on an ice-floe, drifting southward from the North Pole for about 1500 miles, were safely removed from their precarious abode on February 19. As noted in our issue of that date, the ice-breakers "Taimyr" and "Murman" had much difficulty in forcing a way



THE 'EXPLORERS' LEADER, M. IVAN PAPANIN, WITH THE EXPEDITION'S DOG, JOLLY, AND COLLEAGUES: FAREWELL TO THE ICE-FLOE, THEIR HOME FOR NINE MONTHS.

towards them through the pack-ice, but eventually, with the aid of an airman, found a relatively easy passage. When about a mile away, eighty men from the ships went in procession, with flags, towards the camp, and met the explorers, who were also carrying flags and a portrait of Stalin. After speeches of welcome, the rescuers packed up the camp, and all returned to the ships. That night, during a banquet in the "Taimyr," a wireless greeting was received from M. Stalin. (*Planet News*.)



NEW DESIGNS FOR BRITISH ARMY UNIFORMS: SOLDIERS WEARING THE TWO EXPERIMENTAL TYPES.

The War Office has been trying out two experimental types of service and training uniform. The main features are an easy-fitting blouse, sometimes with zip-fasteners instead of buttons; loose trousers buckled at ankles; (in one type) canvas gaiters; deerstalker or forage cap. The left-hand man has web pouches for Bren gun magazines; the other, ammunition-carriers. (*Planet News*.)



A GERMAN AIR-RAID SHELTER, MADE IN FERRO-CONCRETE: AN EXHIBIT AT THE LEIPZIG FAIR.

We illustrate here one of various types of air-raid shelters that are being shown at the Leipzig Fair. It is made of ferro-concrete, and measures 2 metres (about 6 ft. 7 in.) in diameter. This year's Spring Fair at Leipzig opened on March 6, and exhibits the products of nearly 8000 German firms, and over 900 foreign concerns. Only 13 firms from the British Empire are represented. (*Wide World*.)



A SEVENTEENTH-CENTURY BOY'S SUIT: A GREAT RARITY ACQUIRED FOR THE NATIONAL COLLECTIONS.

The Victoria and Albert Museum has added to its collection of seventeenth-century costumes this pink taffeta suit for a small boy, dated about 1650, a miniature of the adult dress of the period. It is a great rarity, as only two other seventeenth-century boys' suits are known. Costumes of this date are only to be seen in the Royal Armoury at Stockholm.—[By Courtesy of the Museum.]



JAPAN CELEBRATES THE 49TH ANNIVERSARY OF HER CONSTITUTION ON THE 2598TH ANNIVERSARY OF THE EMPIRE'S FOUNDATION: A CEREMONY IN THE DIET.

On February 11, the 2598th anniversary of the Japanese Empire's foundation by the first earthly Emperor, Jimmu Tenno, was celebrated in Tokyo. It was also the anniversary of the Constitution granted by the Emperor Meiji in 1889. Our photograph shows the scene in the House of Peers. Prince Chichibu, the Emperor's brother (standing before the Throne in the background), read an Imperial message. He is listening to a reply by the Premier, Prince Konoe. (*Wide World*.)



THE SCENE OF THE GREAT TREASON TRIAL RECENTLY BEGUN IN MOSCOW: THE HOUSE OF THE TRADE UNIONS, FORMERLY THE NOBLES' CLUB.

The latest and most sensational of the Russian mass trials for treason, the proceedings of which the world has been following from day to day, opened in Moscow on March 2, in the Wedgwood Room of the former Nobles' Club, now the House of the Trade Unions. The twenty-one accused include prominent Soviet leaders. Among them are seven former members of the Government, an ex-chief of the Secret Police, and several former friends of Lenin.



THE FIRST PERSON TO RIDE ON PNEUMATIC TYRES: JOHNNY DUNLOP'S FAMOUS TRICYCLE IN A JUBILEE FILM.
Fifty years ago a veterinary surgeon, John Boyd Dunlop, turned his attention to finding a means to make his long journeys in his dog-cart less uncomfortable on the rough roads and experimented with rubber fastened to a wheel. From this developed the first pneumatic tyres, which he tried out on his son's tricycle. They proved so successful that he founded the famous Company that bears his name. The incident is reconstructed in a film called "Jubilee," which has now been made.

THE CAMERA AS RECORDER: LOS ANGELES; AND EVENTS IN FILMS, POLITICS AND BROADCASTING.

**THE MAGINOT LINE
FEATURED IN A FILM:
THE INTERIOR OF ONE
OF THE FORTS.**

Beginning to-day, the Academy Cinema is presenting a film, "Double Crime sur la Ligne Maginot," in which an exciting spy story has the novel setting of the most famous and most closely guarded defence system in the world—the 200-mile-long underground fortification of the Maginot Line. Some of the interiors were reconstructed for the film, but others were photographed *in situ*.



"THE GREATEST CATASTROPHE IN LOS ANGELES HISTORY": AN AERIAL VIEW OF THE CITY, WHICH SUFFERED THE FULL FORCE OF STORM AND FLOOD.

After three days of torrential storms, Los Angeles, Hollywood, and other places in California were reported on March 3 to be cut off by extensive floods. In San Bernardino, Orange, Los Angeles, and Riverside, 125 persons are now believed to have lost their lives, 100 are missing, and 3500 are homeless. In a national broadcast the Mayor of Los Angeles denied that the city had suffered severely, but the City Attorney called the floods "the greatest catastrophe in Los Angeles history." (*Wide World.*)



ENGLAND'S VICTORY IN THE SECOND TRANSATLANTIC "SPELLING BEE": THE TEAM; INCLUDING (LEFT) SIR JOHN SQUIRE, WHOSE BOOK "APPRECIATIONS" ARE WELL KNOWN TO OUR READERS.
The second wireless "spelling bee" of England v. the United States was conducted by the B.B.C. and the National Broadcasting Company of America on March 6. This time England won: 37-27. The members of the English team seen here are (l. to r.) Sir John Squire, Mr. D. A. J. Buxton, Master J. E. Killick, Mr. Bernard Darwin, Lieut-Col. J. H. Cettins, Mr. Howard Marshall, Miss Margaret Baynes and Miss Fabia Drake; with (seated) Mr. McCullough and Mr. Thomas Woodroffe. (*Wide World.*)



LEAVING FOR ROME TO CONDUCT THE ANGLO-ITALIAN CONVERSATIONS: LORD PERTH, THE BRITISH AMBASSADOR (LEFT), WITH MR. MAURICE INGRAM.
Lord Perth, the British Ambassador at Rome, who has been in London to receive the Cabinet's instructions for the Anglo-Italian conversations, left on March 5 with Mr. Maurice Ingram, head of the Southern Section of the Foreign Office. The day before his departure he had an audience of the King and remained at the Palace for over an hour. On March 8 he called on Count Ciano to draw up an outline for the negotiations. (*Universal.*)

"PAPERING" THE GROUND WITH SHEETS OF GRASS-SEED: THE "PRE-SOWN LAWN" IN PORTABLE FORM AND GROWN.

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THE BASIS OF A "PRE-SOWN LAWN": A SECTION OF THE TWO SHEETS OF SHORT FIBRE PAPER, MADE FROM HEMP AND MEASURING THREE FEET BY TWO, WITH THE GRASS-SEED FIXED BETWEEN THEM IN PARALLEL LINES, A CONTRIVANCE ENSURING EVEN DISTRIBUTION AND GERMINATION AND SAFETY FROM BIRDS.

Where turf is unavailable or its cost is prohibitive, the garden-owner is in the habit of growing his lawns from grass-seed sown in a certain proportion to the area to be covered. Whether the seed is broadcast by hand or scattered through a fine sieve, the result is often disappointing and a good deal of "touching-up" has to be done before the lawn is as perfect as the owner desires it to be. This is due to several causes—prominent among them, uneven distribution of the seed, which tends to produce a lawn consisting of

thick clumps in which the finer grasses are starved out, and of bare patches where no seed fell or was buried too deeply. Germination is uneven, as the seeds usually lie at different depths in the soil; and the birds also take their toll before germination begins. These difficulties can now be overcome, thanks to the "Pre-sown Lawn" invented by Mr. Vincent Hartley, who experimented for eighteen months before claiming perfection for his method. This "Pre-sown Lawn" consists of two sheets of fibre paper, made from hemp



LEVELLING THE GROUND: A SKIMMING-BOARD IS PASSED ALONG TWO PERFECTLY PARALLEL PLANKS, LEAVING A FLAT SURFACE OF FINELY-SIFTED SOIL.



"SOWING" THE LAWN: THE LEVEL SURFACE IS WATERED AND THE SHEETS OF "SEED" PAPER, EACH THREE FEET BY TWO, ARE PLACED IN POSITION.



THE LAWN PREPARED: THE SHEETS OF SEEDS ARE COVERED WITH A LIGHT LAYER OF SIFTED SOIL, WHICH IS THEN WATERED WITH A FINE SPRAY.



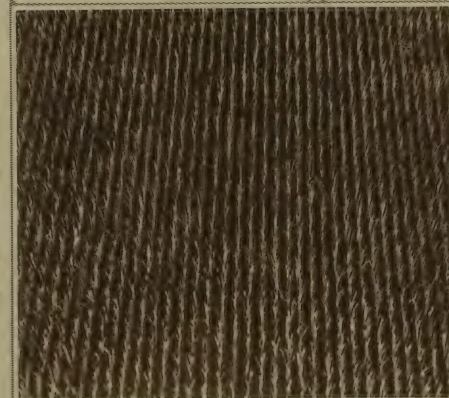
FOURTEEN DAYS AFTER "SOWING": THE GRASS-SEED HAS GERMINATED EVENLY; THERE ARE NO BARE PATCHES AND EACH SHOOT HAS AMPLE SPACE AND LIGHT TO DEVELOP.



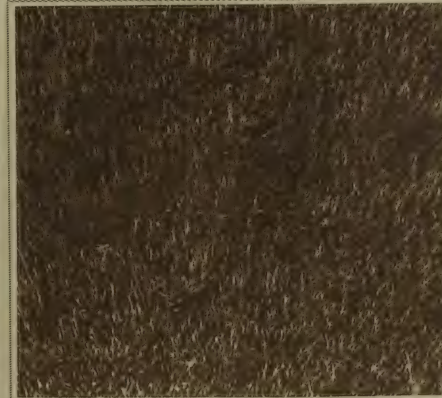
THE LAWN "TOPPED" AFTER SIX WEEKS' GROWTH: THE PARALLEL LINES OF THE INITIAL STAGE HAVE NEARLY DISAPPEARED OWING TO THE LATERAL SPREAD OF THE INDIVIDUAL SHOOTS.



AFTER THREE MONTHS' GROWTH: THE FOUNDATIONS OF A HEALTHY LAWN WITH FIRM, YET RESILIENT, TURF ARE ALREADY APPARENT—THE PARALLEL LINES HAVE COMPLETELY DISAPPEARED.



FOR COMPARISON WITH THE PHOTOGRAPH ON THE RIGHT: A "PRE-SOWN LAWN" FOURTEEN DAYS AFTER PLANTING; SHOWING EVEN DISTRIBUTION AND GERMINATION.



THE SAME MIXTURE OF SEED AS THAT USED FOR THE "PRE-SOWN LAWN" (LEFT), BUT SOWN BY SCATTERING—SHOWING UNEVEN GERMINATION AND BARE PATCHES.

and measuring three feet by two, with parallel rows of grass seeds "sandwiched" between them. The site of the proposed lawn is prepared and levelled and marked off in strips corresponding with the length of the seed-sheets. These strips are watered. Then the seed-sheets are placed on them and a layer of fine sifted soil to a depth of an eighth of an inch is placed over the sheets. Next, the soil is consolidated with a firming-board. Germination is even and, after seven or eight days, the grass appears in parallel

lines; while the paper which protected it from the birds gradually rots away. Every shoot has room to develop and in a short time the lines disappear as the young grass spreads laterally while the root system, likewise spreading, binds the top soil, rendering the finally established turf firm yet resilient. The paper between which the seeds lie also serves the useful purpose of drawing up moisture by capillary action and, once saturation-point is reached, automatically repels any excess.



THE WORLD OF SCIENCE.



THE ORIGIN OF DOMESTICATED ANIMALS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I WAS asked the other day if I could explain how it is that, of the vast numbers of distinct species of birds and beasts, only a very minute fraction have proved capable of domestication. Our poultry have been derived from the red jungle-fowl. From this source the surprisingly numerous and varied types, past and present, have been evolved. The inherent vitality and plasticity of this foundation stock has been vigorously exploited by the breeder. But he was dealing here with potentialities of diversity which he could neither foresee nor create. The guinea-fowl will explain my meaning. Here, of the fifteen known species, only one has been domesticated. And we can point to no more than slight changes in the coloration as a result of this domestication. Why this conservativeness as compared with the stock of the jungle-fowl? The traveller-naturalist Bates, when collecting in the Amazons, found captive razor-billed curassows (*Mitua mitu*) (Fig. 1) so tame that they ran about the houses of the natives, attending at all meals, begging for food. Yet they never bred. Bates suggested, by way of explaining this fact, that in its wild state this species never descended from the tops of the highest trees, where they live in small flocks and build their nests. The unnatural conditions of domesticity inhibited their breeding capacities.

Although there are several species of turkey, yet our farmyard birds are all derived from the Mexican turkey (*Meleagris gallopavo*). But it has yielded no such welter

this category only a very few can be induced to breed in captivity, and still fewer have shown any tendency to produce races unknown in a wild state. The budgerigar is one of the exceptions, since striking colour variations have been brought into existence. The canary, however, affords a notable exception to this rule. It does not exist in a wild state, but

a more regular food-supply. Young wolves caught in some hunting foray, and similarly tamed, soon brought them to realise that here they had a valuable ally in hunting. Thus was laid the foundation of society—that is to say, of living in communities for mutual protection—and the consequent exchange of a nomad for a settled mode of life. Then began an enlargement of this conception of the great advantages to be gained by adding more and more to the number of birds and beasts that could be made subservient to Man's growing needs.

We must suppose that this selection was due to a process of unpremeditated trial and error; most of their experiments in taming and breeding birds and beasts probably proved failures. Their successes were made when they chanced to find species which were not merely amenable to captivity, but which also would breed freely under such conditions. And many of these produced varieties unknown in a wild state. Others can be bred only with difficulty in confinement, as in the case of the elephant, while the Arabian and Bactrian camels (Fig. 3)—both species of which, in the wild state, have long since been extinct—though they have been bred for thousands of years, have given rise to no variants.

I may be reminded that our horses are traceable to two wild species, while our dogs have been derived from the wolf and the jackal. But this does not greatly affect the general conclusion to be drawn. This potentiality, in short, for "breaking out" in new directions is an inherent one, and in no way due to any inciting cause set going by the breeder. The existence of "stubborn" species, like the curassow, the elephant, and the camel, will illustrate this fact.

There is another point well worth noting, and that is the relative rarity of interbreeding between nearly related species in a wild state, producing "hybrids." In confinement with some species, notably among the pheasants and the ducks, such hybrids can easily be produced, and they are, furthermore, fertile.

And this is rarely true of wild hybrids, though examples are furnished by the interbreeding of hooded and carrion crows. One enthusiast in experiments of this kind, the late J. L. Bonhote, obtained surprising success in making crosses in which



1. THE RAZOR-BILL CURASSOW (*MITUA MITU*), WHICH NEVER BREEDS IN CAPTIVITY: A BIRD FOUND BY THE TRAVELLER-NATURALIST BATES, WHEN HE WAS IN THE AMAZONS, RUNNING IN AND OUT OF THE NATIVES' HUTS, ESPECIALLY AT MEAL-TIMES.

has been derived from *Serinus canarius*. One or two types, such as the crested canary and the Belgian canary, could not exist save as "cage-birds."

When we turn to the mammals we find similar apparent anomalies. Though



2. THE EUROPEAN WOLF, WHICH HAS PROVIDED US WITH MANY OF OUR BREEDS OF DOMESTICATED DOGS: A BEAST, EASILY TAMED IF CAUGHT YOUNG, WHICH WAS USED BY MAN FOR HUNTING AS FAR BACK AS THE STONE AGE.

of varieties, in form, size, and colour, as is presented by the descendants of *Gallus bankiva*. In spite of the very large number of species of pigeons, only one has proved capable of domestication—the rock-dove. A few species, under the care of aviculturists, can be induced to breed in captivity occasionally. But the domesticated races descended from the rock-dove, in their astonishing changes of form, size, and coloration rival the records of our poultry shows.

Of the numerous species of what we may call the "typical ducks," only one, the wild duck, or mallard (*Anas boschas*), has proved amenable to domestication. By careful selection, several well-marked types have rewarded the breeder, though nothing comparable to those of poultry and pigeons. Our domestic goose has been derived from the wild grey-lag. But the stock has proved singularly inflexible. It might be said that the reason why what are known as "cage-birds" have produced no domesticated races is that, on account of their small size, there has been no inducement to experiment with them. But of the great number of species of

the wild rabbit is not now easily domesticated, it is the parent form of our tame rabbits, which present a surprising range of size and coloration and of the length of the ears. But the hare, though capable of being tamed and taking its place among the household pets, will not breed in confinement.

The space now at my disposal makes it impossible to include in this survey the origin of our domesticated dogs, horses, cattle, sheep, goats, and pigs. This began, probably, with the primitive hunters, who seem to have lived largely on wild horses. Occasionally, we may surmise, they adopted young animals as pets, discovering presently that, carefully guarded, they could be bred from, and so ensure



3. THE BACTRIAN CAMEL, WHICH, LIKE THE ARABIAN ONE-HUMPED CAMEL, HAS BREED FREELY IN DOMESTICATION FOR THOUSANDS OF YEARS WITHOUT PRODUCING A NEW TYPE.

The wild stock of both species has long been extinct. (Photographs by D. Seth-Smith.)

the blood of the pintail, mallard, and Indian spot-billed duck was combined. The most distant crosses on record are those between the peacock and the guinea-fowl, capercaillie and pheasant, red grouse and bantam fowl. But they could not produce fertile offspring.



SYDNEY CONTINUES HER CELEBRATIONS OF THE 150TH ANNIVERSARY OF BRITISH SETTLEMENT: THE PICTURESQUE SCENE WHEN THE LANDING OF CAPTAIN PHILLIP AT MANLY COVE, ON THE NORTH SIDE OF PORT JACKSON, WAS RE-ENACTED. (Sport and General.)

In previous issues, we have already illustrated the opening of the celebrations of the 150th anniversary of the British settlement of Australia. Here we show the re-enactment of the landing of Captain Phillip at Manly Cove, on the north side of Port Jackson, which was a picturesque feature of the Manly District Celebrations. The Cove was named by Phillip from the manly behaviour of some natives, who swam out to examine his boats. He visited the Cove in April 1788, and again in August, and explored inland.

A WINDOW ON THE WORLD: NEWS OF THE WEEK IN PICTURES.



THE WHITE MAN EXTENDS THE HAND OF FRIENDSHIP TO A "MANLY" ABORIGINE: CAPTAIN PHILLIP'S GESTURE TO A NATIVE CHIEF RE-ENACTED AT MANLY COVE DURING THE 150TH ANNIVERSARY CELEBRATIONS AT SYDNEY. (Sport and General.)



THE FIRST DISPLAY OF BRITISH "HURRICANE" FIGHTERS, HOLDERS OF THE UNOFFICIAL LAND-PLANE SPEED RECORD: A FORMATION IN THE AIR AT NORTHOLT; AND A MACHINE ON THE GROUND. (Central Press.)

The first display of the new Hawker "Hurricane" fighter adopted by the Royal Air Force was given at Northolt Aerodrome, Middlesex, on March 4. One of these machines (illustrated in our issue of February 19) recently flew from Edinburgh to Northolt in forty-eight minutes, giving an average speed of 408 m.p.h., while a formation covered the distance in an hour. 408 m.p.h. is an unofficial



A "HURRICANE" PILOT: THE AIRMAN IN THE COCKPIT WEARING A MASK WHICH INCLUDES A TELEPHONE MOUTHPIECE. (S. and G.)

land-plane speed record. The demonstration at Northolt was given by No. 111 Fighter Squadron, whose commanding officer, Squadron-Leader J. W. Gillan, was the pilot of the Edinburgh flight. The "Hurricanes" are low-wing monoplanes of all-metal construction, except for the wings; fitted with Rolls-Royce "Merlin" engines of 1050 h.p. They have retractable under-carriages. They are painted with irregular markings of khaki and dull green. The manoeuvres demonstrated at Northolt included a fly-past in squadron formation of nine machines at low altitude; another, of six 'planes at line abreast; and another of five in V-formation. The Hawker "Hurricane" with "Merlin" engine is now in large-scale production for the Air Ministry.



DEMONSTRATIONS BY AUSTRIAN NAZIS DURING THE VISIT OF DR. VON SEYSS-INQUART, THE HOME MINISTER, TO LINZ: THE CROWDS WHO WELCOMED HERR HITLER'S AUSTRIAN SUPPORTER. (Wide World.)

Dr. von Seyss-Inquart, the Austrian Minister of the Interior, and Herr Hitler's nominee, was given a tumultuous welcome on his arrival at Linz, on March 5, to discuss with local leaders the exercise by the Nazis of their newly-won political liberty. Linz, it will be recalled, is near the Austro-German border. Some 50,000 Nazis turned out to greet the Minister; and, although a substantial force of armed police was at hand, the control of the crowds appeared to be left mainly to the Nazi storm-troopers. Later, Dr. Seyss-Inquart addressed 500 Nazi delegates from all parts of Upper



THE HITLER SALUTE AT LINZ: DR. VON SEYSS-INQUART (ON RIGHT OF CAR) DRIVING THROUGH THE TOWN WITH DR. GLEISSNER, ACCLAIMED BY SOME OF THE 50,000 NAZIS GATHERED THERE. (Keystone.)

Austria. In his speech, which was broadcast, he said that Austria did not desire an independence based on treaties resulting from a lost war, but only an independence resting upon "the guarantee of the German nation." With regard to the inner development of Austria, he drew a picture of the coming participation of the Nazis in the work of all departments. He also said that the greeting "Heil, Hitler!" and the upraised arm were allowed outside official departments, but the Nazi party, as a party, remained forbidden.

PERSONALITIES OF THE WEEK:



DR. W. N. BOASE.

A well-known figure in golf, and Provost of St. Andrews, 1927-36. Died March 7; aged sixty-seven. Was Chairman of the Championship Committee of the Royal and Ancient Club and a Member of the Rules Committee. Was assessor to Earl Baldwin, Chancellor of St. Andrews University Court. (Vanlyk.)



DR. J. M. BULLOCH.

Author and literary critic. Died March 6; aged seventy. Formerly on staff of "The Sketch," resigning in 1899 to found, with the late Clement Shorter, "The Sphere." Editor of the "Graphic," 1909-24. Genealogist; and an authority on the theatre. Literary critic of Allied Newspapers since 1924. (E. and F.)



RESPONSIBLE FOR PUBLIC SECURITY IN PALESTINE: MAJOR-GENERAL A. P. WAVELL, G.O.C. H.M. FORCES (RIGHT); AND MAJOR A. SAUNDERS, INSPECTOR-GENERAL OF THE PALESTINE POLICE.

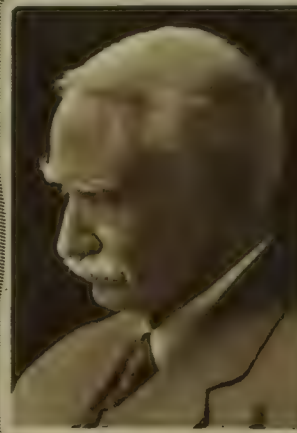
The recent operations against terrorists, in which the military, R.A.F., and police co-operated, lend additional interest to this photograph of the two men who are responsible for putting down terrorism and maintaining public order. Major-General A. P. Wavell has been in command of H.M. Forces in Palestine and Trans-Jordan since last year, and Major Alan Saunders also took up his appointment as Inspector-General of the Palestine Police in 1937.

PEOPLE IN THE PUBLIC EYE.



SIR R. F. JOHNSTON.

Commissioner for Wei-hai-Wei 1927-30; and tutor to the last Emperor of China—Pu Yi—now Emperor of Manchukuo—1919-25. Died March 7; aged sixty-three. Head of the Department of Languages and Cultures of the Far East, School of Oriental Studies, 1931-37. Contributed to this paper on various occasions. (Vanlyk.)



MR. W. D. CAROE.

Architect to the Ecclesiastical Commission and to a number of cathedrals. Died February 25; aged eighty. Was a past President of the Architectural Association. His work included the designing or restoration of several episcopal palaces; Tom Tower and Cathedral, Oxford; and the Archbishop's Palace at Canterbury. (Lafayette.)



SIR HARCOURT BUTLER.

Sir Harcourt Butler, who died on March 2 at the age of sixty-eight, was one of the greatest Indian administrators of his day. His official career extended over forty years, and he was, successively, Foreign Secretary, Member of the Viceroy's Executive Council, Lieutenant-Governor of Burma, Governor of the United Provinces (where he had served in his youth); again head of the Burma Government; and, finally, Chairman of the Indian States Committee, 1928-9. (Elliott and Fry.)



THE KING AT THE BOXING FINALS OF THE LONDON FEDERATION OF BOYS' CLUBS: HIS MAJESTY WITH LORD DESBOROUGH AND THE DUKE OF GLOUCESTER.

The King was present at the boxing championship finals of the London Federation of Boys' Clubs at the Albert Hall on March 1. He watched a number of bouts and presented cups and medals to the winners. He shook hands with each of the forty-two finalists. The boys and young men from Hoxton and Bermondsey and Plaistow showed their pleasure by singing "For He's a Jolly Good Fellow." (Photographic News Agencies.)



DR. MILAN HODZA.

The Prime Minister of Czechoslovakia, whose downright statement of his country's determination to maintain her independence is commented on on page 426. Dr. Hodza is a most gifted man, speaking nine languages and holding the chair of modern Slavonic History at Bratislava University. He is the first Slovak to become Prime Minister of the Republic (an office he assumed in 1935). He headed the Czechoslovak delegation at the Coronation of King George VI.



AT THE THIRD EXHIBITION OF "MASTERS OF MARITIME ART," AT COLNAGHI'S, NEW BOND STREET: PROFESSOR SIR GEOFFREY CALLENDER, DIRECTOR OF THE NATIONAL MARITIME MUSEUM, WITH SIR JAMES AND LADY CAIRD EXAMINING THE DRAWINGS AND WATER-COLOURS IN THE MAIN GALLERY. (L.N.A.)

On March 3, Admiral of the Fleet the Earl of Cork and Orrery opened the third Exhibition of "Masters of Maritime Art," at Colnaghi's, New Bond Street. The pictures, which are from Captain Bruce Ingram's unrivalled collection, comprise drawings and paintings in oils and water-colour. Among the oil-paintings "The Martyrdom of St. Catherine" by Patinir, which portrays in the background the various stages of sixteenth-century shipbuilding, "A Beach Scene," and



AFTER OPENING THE EXHIBITION: THE EARL OF CORK AND ORRERY WITH LADY CORK AND ORRERY AND ADMIRAL SIR AUBREY SMITH.

"A Calm Evening," by Charles Brookings, and "Shipping on a River in Holland," by Van de Velde the Elder, attract especial attention. The drawings and water-colours in the main gallery include the work of both the Van de Veldes, Monamy, Samuel Owen, Constable, Simon de Vlieger, and Brueghel the Elder. The catalogue has a foreword by Professor Sir Geoffrey Callender, and the entire proceeds from its sale will be given to King George's Fund for Sailors.



It is now 50 years since John Boyd Dunlop—a veterinary surgeon from Ayrshire—invented the pneumatic tyre which laid the foundations of the Company that bears his name. The changed traffic conditions are truly amazing. Uncomfortable solid rubber tyres were eventually abandoned for large sectioned pneumatic tyres and today the majority of vehicles on British roads run on Dunlop tyres. Never were words more true—"Dunlop, first in 1888 — foremost ever since."

C.F.H.



Enjoy Wills' Gold Flake

The Man's Cigarette that Women like

The World of the Theatre.

By IVOR BROWN.

THE HIDDEN HAND.

IT is a commonplace of most professions that the important, perhaps the essential, work is done by people whom the public never sees, people of whom the public never hears. The really efficient secretary, who can keep things going when the master is away

the lighting, the lowering and raising of the curtain, and the prompting of the players. Of course, he has, for scenery and lighting, his staff: but the control is his and so is the blame for an error or disaster.

Those errors are very easily made. It is not at all difficult to press the wrong button and bring down the curtain at the wrong moment. As a matter of fact, these little accidents are of less importance than the average "professional" thinks. If you are sitting in the audience with some theatrical person and something goes wrong on the stage—a standard lamp flickers and fails, something is knocked over, an actor "dries up" badly, or the curtain makes an untimely descent—your neighbour's horror and fear and sympathy can be acutely felt, whereas the rest of the audience are perhaps totally unaware that anything has happened. At the first night of a gay little comedy in London last autumn, the curtain did descend too soon, so much too soon that the manager came forward and explained the mishap and said that they proposed to go on again. The audience were quite happy. An accident like that, though it appals stage people, really does not affect the chances of a play.

Of course, a really bad stoppage could have disastrous effects. If, for example, the whole show had been really held up by a breakdown of the stage machinery at the first night of "Cavalcade," as very nearly happened—you may read the story in Mr. Noel Coward's autobiography called "Present Indicative"—it would have been very difficult to recapture the same audience for another night and to recapture also the confidence of the players and the first-night spirit of excitement and appreciation in the audience. However, all went well in the nick of time and

stage-management may be, are always nervous lest these good and faithful servants should cease to be hidden hands and insist on being actors once more. Who can blame the stage manager who is tired of being neither seen nor heard nor marked by the general public, while little, inexperienced girls who have only been on the stage a month are getting away with brilliant notices on the strength of a pretty face and a good line or two which the producer has taught them how to say?

It is always foolish to expect justice in this world, especially in professional matters. Stage managers become philosophers in time and accept the situation. But that is no reason why the public should not be expected or requested to read the programme more carefully, to see who has produced the play and who is stage-managing, and to relate these names to what it sees. We still have in our theatre many big spectacular productions or quick-change revues where the work of stage-management is severe and all-important. Mr. Coward's new operette, which opened at Manchester in February, will be in London quite soon, and seems to be a case in point. So is every show at Drury Lane. So is any speedy little revue which needs constant change of scene, however humble or light. "Nine Sharp," at the Little, is the kind of show in which good stage-management is a vital ally of good writing and performance. The first act of "Time and the Conways," with its elaborate charade properties, and "Black Swans," with its wireless effects and fusing of lights, also needed exact and skilful attention, and have received them from Mr. Osmund Willson and Mr. Leslie Frith.

One point in favour of the stage manager is the recent wide development of amateur theatricals. Anybody with eyes in his head who has worked in an amateur company must have noticed for him or herself the importance of stage-management. One bit of forgetfulness or carelessness can ruin so much. So these amateurs, coming into the auditorium of the professional theatre, are far more likely to be aware of skill in the stage manager's hidden hand than are those who are entirely ignorant of how plays get put upon the boards.



"MARY GOES TO SEE," AT THE HAYMARKET: MARY BERKELEY (MARIE TEMPEST) ARRIVES IN AMERICA TO FIND OUT WHAT THE TROUBLE IS BETWEEN HER BROTHER, STEPHEN DAVIS (BARRY JONES), AND HIS WIFE.

"Mary Goes to See" gives Dame Marie Tempest the kind of part in which she excels. As a witty and wealthy Englishwoman who, sensing unhappiness in her brother's household across the Atlantic, travels to America and discovers that the whole family is repressed by her sister-in-law, she scores easily over her opponent and liberates all the victims from her tyranny.

and humour and handle all manner of troublesome folk, the master included, is an obvious case in point. In my own profession of journalism, the sub-editor, the person who "makes up" and trims and revises "copy," looking out for errors of fact or judgment, is a hidden hand and often an extremely important and valuable hand. The public reads the name of the writer of a piece or of the reporter of a scene. Both writers and reporters are greatly dependent on the good sub-editor, who will make the most of what they offer him by arranging the position and format of his "story."

In the theatre the stage manager holds this office of unseen responsibility. His position is not unrecognised. His name appears on the programme. (Recently his office has "gone up one," and he often labels himself "stage director"; the man who used to be assistant stage manager [A.S.M.] consequently going up one, too, and becoming S.M.) But how many members of the general public could, on leaving the theatre after a performance—during whose intervals they probably studied the programme closely, if only for lack of something better to do and to find distraction from canned music—how many of these could tell you the stage director's name? Not one in a hundred.

Yet on this stage director or stage manager lies a constant and considerable burden. That excellent article of "fine, confused feeding," a haggis, has been accurately and amusingly defined as "all of the sheep except the mutton." A stage manager—let us drop the director business for simplicity's sake—is all of a performance except the author and the actors. He and his lieutenant are responsible for the timetable, the setting-up and changes of scene, the preparation and safety of all "props" and furniture,

the foundations of a great success were laid, despite this one brief crack in the enormous efficiency of that production. Both Mr. Coward and Mr. Cochran have owed a great deal to the unseen services of Mr. Dan O'Neill, while the Haymarket stage is unthinkable without Mr. Charles La Trobe.

The producer of a play is greatly dependent on a really good stage manager, whose requisites are not only a first-class memory and regular habits, but tact in dealing with actors and stage hands. It is only inevitable that stage managers should sometimes feel a trifle restless and dissatisfied. Theirs is a dull, exacting job and receives little or no public praise. They distribute the limelight and get none of it. They can wreck a good show and help to cover the weaknesses of a bad one. Of course, their qualities are much valued by people working inside the theatre, where their names are really important. But, after all, it is only human nature to crave a wider recognition than that of the specialists. Most stage managers began as actors and wish sometime to renew that more visible and audible activity.

Managers and producers, who know how valuable efficiency in



"DODSWORTH," AT THE PALACE THEATRE: FRAN DODSWORTH (GLADYS COOPER) AND HER HUSBAND SAM (PHILIP MERIVALE) IN THE ADAPTATION OF SINCLAIR LEWIS'S NOVEL.

Gladys Cooper and her husband, Philip Merivale, play the parts of Fran and Sam Dodsworth in Sidney Howard's adaptation of Sinclair Lewis's novel. Miss Cooper gives a brilliant impersonation of the harsh and empty Mrs. Dodsworth and Mr. Merivale is very convincing as the wealthy and rather uncouth motor magnate.



LEFT: "HOGARTH ON BRIGHTON BEACH"; BY RICHARD SICKERT. (Lent by Morion Sands, Esq., London.)

RIGHT: "THE STAY-MAKER"; BY WILLIAM HOGARTH (1697-1764). (Lent by Sir Edmund Davis, Chatham Castle.)

FROM HOGARTH TO JOHN: BRITISH PAINTING EXAMPLES FROM THE MOST IMPRESSIVE DISPLAY OF



"HOMAGE TO MANET"; BY SIR WILLIAM ORPEN, R.A. (1878-1931).—(Lent by the Manchester Art Gallery.)



"KING ALFRED AND HIS MOTHER"; BY ALFRED STEVENS (1817-1875). (Lent by the Tate Gallery.)



"THE ABBEY OF ST. BERTH, ST. OMER"; BY R. P. BONINGTON (1802-1828).—(Lent by the Nottingham Art Gallery.)



"THE ARCHDUKE CHARLES OF AUSTRIA"; BY THOMAS LAWRENCE, R.A. (1769-1830).—(Lent from Windsor Castle by Gracious Permission of His Majesty the King.)



"THE LADY OTTOLINE MORRELL"; BY AUGUSTUS JOHN, R.A. (Lent by the Lady Ottoline Morrell.)



"COLONEL ST. LEGER"; BY SIR JOSHUA REYNOLDS, P.R.A. (1723-1792). (Lent by James de Rothschild, Esq., M.P.)

The Exhibition of British Painting of the eighteenth and nineteenth centuries opened in Paris, at the Louvre, by President Lebrun on March 4, is the first grand-scale display of the British School's achievement ever attempted abroad. It contains about 330 works in all, including the miniatures, water-colours, and drawings, while the oil paintings alone number about 150. The Exhibition fills five galleries in the most famous of French art institutions, among them the splendid Salle La Caze, recently reconstructed. The exhibits were carefully selected, by a committee under the chairmanship of Sir Evan Charteris, for artistic quality irrespective of subject or historical interest, and as being

truly representative of British character and genius. Place has been found for sporting artists, such as Ben Marshall and Stubbs, and for "conversation pieces" by Zoffany and Morland. The paintings have been insured for £1,000,000. Many have never been exhibited outside this country before. The King, who (with President Lebrun) is patron of the Exhibition, has lent from Windsor Castle Lawrence's portrait of "The Archduke Charles of Austria," which occupies the place of honour, besides several other paintings and drawings, while Queen Mary and the Queen of Holland have lent miniatures. Hogarth is represented by seven examples, among them "The Shrimp Girl"

SHOWN IN THE MASS TO FRANCE— OUR NATIONAL ART EVER STAGED ABROAD.



"A FAMILY PARTY—THE MINUET"; BY JOHANN ZOFFANY (1733-1810). (Lent by the Glasgow Art Gallery.)



"CALAIS PIER"; BY J. M. W. TURNER, R.A. (1775-1851). (Lent by the National Gallery.)



"FRANCIS DUKESFIELD ASTLEY AND HIS HOUNDS"; BY BEN MARSHALL (1767-1833). (Lent by Viscountess Bessborough.)

and "Hogarth's Servants" from the National Gallery. There is also a specially fine display of Constable, Gainsborough, Turner, and Bonington. Works by living British artists are limited to the three acknowledged leaders—Mr. Wilson Steer, O.M., Mr. Augustus John, R.A., and Mr. Richard Sickert. The Exhibition was to close at the end of May, but it is understood that it will continue to the end of June, to be on view during the State visit of the King and Queen to Paris. Constable's famous picture "The Hay-Wain," which so much influenced French landscape painting, hung in the Salon of 1824 at the Louvre, to which it has now temporarily returned. In this



"HOGARTH'S SERVANTS"; BY WILLIAM HOGARTH (1697-1764). (Lent by the National Gallery.)



"THE HAY-WAIN"; BY JOHN CONSTABLE (1776-1837). (Lent by the National Gallery.)



"HEARTS ARE TRUMPS"; BY SIR JOHN MIELAIS, R.A. (1820-1896). (The Property of the Trustees of the late John Herbert Secker, Esq., from the Walker Art Gallery, Liverpool.)

connection "The Times" art critic notes: "The researches of Mr. William Whitley for his 'Art in England' have brought to light the fact that, even before the picture went to Paris, it was 'spotted' at the Royal Academy by an intelligent French visitor to London." The present Exhibition will doubtless tend in general towards a deeper understanding between the two nations. In the group shown in Orpen's "Homage to Manet," the seated figures are George Moore (left) and Wilson Steer. These standing are (from back to front) Hugh Lane, Richard Sickert, D. S. MacColl, and Henry Tonks. On the wall hangs Manet's portrait of Eva Gonzales, now in the Tate Gallery.



A PAGE FOR COLLECTORS.

A SHOW COVERING THREE CENTURIES: THE CHARM OF VARIETY IN ART.

By FRANK DAVIS.

If you want to please very small children, you give them a bag of mixed sweets, not an elegant packet containing a single variety. There is sound Biblical authority for crediting babes and sucklings with a wisdom denied to the mature, whose minds grow ossified with the years and who forget that variety really is the spice of life, though not in the sense in which the phrase is used by the B.B.C. on Saturday nights. One of the major curiosities in the world of art appreciation is the persistence of a mentality so cramped that it either looks upon the work of the past as something which might just as well be forgotten, or fanatically holds to the belief that real art died on the night of Dec. 31, 1799, or, at the most, remained in a state of suspended animation up to the death of John Constable in 1837. Who, or what, is to blame for this extraordinary attitude? Take your choice of innumerable influences—our liking for facts and dates neatly pigeon-holed, extravagant praise of new (or old) painters, our innate barbarism which is for ever showing through the veneer of education, mere hatred of change, the fear that something new is necessarily an adventure and therefore suspect—all these things, and many more, combine to dig a great gulf between the lovers of things past and the praisers of things present. It is, I admit, much easier to come to terms with the art of bygone decades: what we have of it is familiar, and we know our way about. To judge the achievement of our contemporaries is very difficult; their work is in daily process of becoming, and we are too near it to see it in proper perspective, which is why the cautious critic hangs over his desk the pusillanimous motto: "Call no man a genius until he has been dead a long time."

Nevertheless, there is no excuse for the civilised to pay overmuch attention to the time factor in looking at works of art: the things, surely, must be either good, bad, or indifferent, whatever the year in which they were made, and the old, no less than the young, ought to be wise enough to enjoy their sweets mixed. That is why the current show of drawings at Agnew's (the 65th annual exhibition) seems to me of particular interest: it is a civilised show in a very special sense—it demonstrates that art is a perpetual renewal of vitality and not a series of disconnected hops within rigid boundaries.

It is the habit of most of us to go round such an exhibition as this and test our knowledge by putting the correct names to the drawings—there's a Gainsborough, there a Turner, there a Muirhead Bone—an innocuous amusement and a sovran specific for deficiencies of eye and mind. But this entrancing game of attributions has its dangers: if we're not careful, we become pernickety pedants and forget that the artist had something to say and wanted us to hear it. To my mind, the important question is not "Who painted this?", but "Is this a first-rate

or a second-rate picture?" "Does the fellow, whoever he is, add a new facet to the stone of beauty?" Then, and only then, I think, does one really begin to enjoy life—and if one can live for a century or so and ask oneself those questions every day, one may be able to leave the world reasonably certain that one has learnt a little.

There are nearly 200 items in the exhibition and they cover a period of about three centuries. The few portraits include a self-portrait by Ferdinand Bol, Rembrandt's pupil, which one would rank as a masterpiece, if one wasn't afraid of shocking the big-wigs (see the text-books—only Rembrandt could draw masterpieces), and a fine turbaned head by G. B. Tiepolo (Fig. 1), which makes one realise that in eighteenth-century Venice the influence of Giovanni Bellini was still powerful after three and a half centuries.

The most important single personality in the show is Turner, who is represented by several magnificent drawings (e.g., Fig. 2), the majority highly finished, which perhaps is why No. 187, a very slight late drawing of 1834, seemed to me doubly entrancing. Constable's "Forest Glade" (No. 54) is a marvellous *tour de force* in delicate washes of grey, pink and blue, which would be hopelessly lost in a photograph—his "Shoreham Beach" (No. 49) is scarcely less miraculous because, though he's working in sepia alone, warm sunlight somehow streams through the clouds in the background.

Two little Gainsborough landscapes, one brown, the other blue (I'm told you mustn't paint blue landscapes in some modern countries—it's degenerate), presumably belong to the later years of his life, and, with the Constables, make time stand still; they have a mystic and powerful quality, for all their slightness, and this, I suggest, they share with the beautiful "The Drying Sands, Cromer" (No. 41), by Sir Muirhead Bone, though his methods—based upon an uncannily nervous and sure line—are by no means similar.

This characteristic line, at once firm and vivacious, has, I think, one eighteenth-century parallel—the equally firm and vivacious line of Francesco Guardi, from whose hand is a view of the Piazza of St. Mark's, Venice (No. 108). "The Bream Pool" (No. 39), by John Nash, and C. R. W. Nevinson's "Dinan" are examples of modern organisation and simplification of natural features which are a sort of divine mathematics, while A. M. Hind, in "The Old Bake House, Stanway," working in sepia instead of his usual water-colour, reveals an agreeable solidity one would not easily connect with his rather flimsy Malvern Hills landscapes. There is nothing in the exhibition which can be called "advanced"—I rather think the partners in the firm have a theory that a sunset, for example, should look like a sunset, and not like a piece of gorgonzola cheese in an elliptical mouse-trap—and there are one or two drawings which are apparently inspired by earnest instructors in Seminaries for Young Ladies—water-colour technique does rather lend itself to shallow sentimentality when in undisciplined hands. As an antidote, there are the acknowledged masters of the craft already mentioned, a great many others, from Girtin to F. J. Porter, and the Frenchman Paul Maze, who is primarily a colourist, and shows what can be done with apparently careless smudges; it's not great painting, but it does show up English diffidence and reserve.

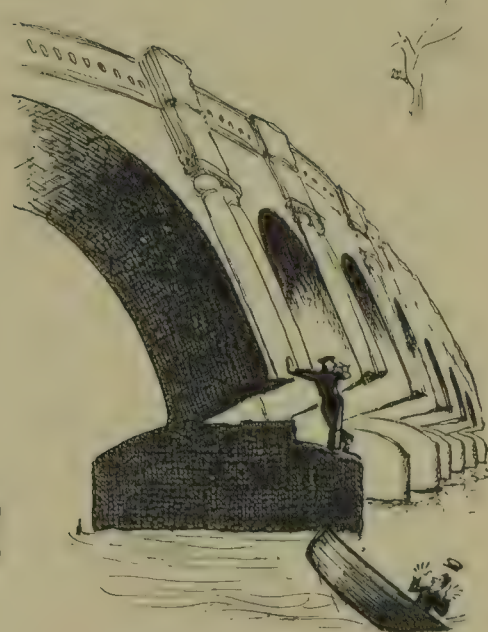
Considered from any point of view, this exhibition at Agnew's is one that should on no account be missed by art-lovers.



1. "A YOUNG MAN IN A TURBAN"; BY G. B. TIEPOLO (c. 1696-1770): A WORK SUGGESTING THE LONG-CONTINUED INFLUENCE OF GIOVANNI BELLINI. (15½ BY 10½ IN.)



2. "THE FOUNDERING OF A SHIP OF THE LINE" (ABOUT 1818); BY J. M. W. TURNER, R.A. (1775-1851): ONE OF SEVERAL MAGNIFICENT DRAWINGS BY THAT MASTER INCLUDED IN THE EXHIBITION. (11 BY 15½ IN.)



THE LAND OF MANY HA-HA'S!

by Strongfellow

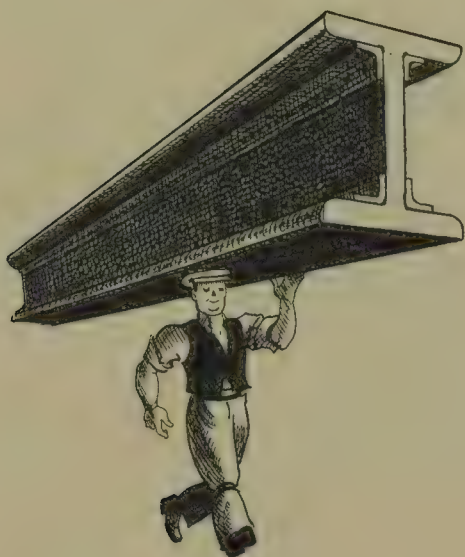
In the land of Feeling Fresher,
In the country of the Strong Man,
Lives the Head that is distinctive,
As distinctive as George Robey,
As the eyebrows of George Robey,
Lives the creamy-headed Guinness,
Offspring of the Yeast, the Guinness.

When you're needing strength to help you,
Casual strength to push a bridge down
Or to lift a mighty girder,
Take a trip to Nevertiredland,
Have a glass of smiling Guinness,
If a Sea-lion hasn't got it,
Balanced on his black proboscis.
(Oh my Goodness, oh my Guinness!)

Take your Guinness and enjoy it,
If an Ostrich hasn't pinched it,
Hasn't got it more than half way,
(So that you can see the glass-shape)
Half way down his lengthy swallow.
Drink your Guinness, taste its goodness,
Feel the good that one can do you,
Contemplate the good that Toucan.

Think of all who sing its praises —
Lion, Carpenter and Keeper,
Walrus, Woodman, Village Blacksmith,
You, and me, and everybody.
Slowly sip its creamy goodness,
Then you'll know why people tell you,
Tell you there is nothing like it,
Why they say with many ha-ha's!
"Life is brighter after Guinness,

THERE IS NOTHING LIKE A GUINNESS."



BOOKS OF THE DAY.

DEMOCRACY,

now being subjected to the severest test in its history, has changed somewhat from the original form developed in Attica about 2400 years ago. I have before me this week one book about a family group of statesmen representing our modern type of democracy, one portraying the greatest figure in ancient Greek democracy, others picturing Greece as it was then and is to-day, including the city which Pericles so brilliantly adorned, and one concerning Roman literary men in the transition days between the Republic and the Empire, when "captive Greece captivated her savage conqueror and brought the arts to boorish Latium," or, as the Latin poet himself put it—

*Græcia capta ferum victorem cepit et artes
Intulit agresti Latio.*

These books provide useful pointers for comparing ancient and modern democracy and dictatorship. Recalling, as they do, under what different systems of rule nations have lived from time to time, they might be taken to support Pope's familiar dictum—

*For forms of government let fools contest;
Whate'er is best administer'd is best.*

There is doubtless much truth in that pronouncement, but not the whole truth. One cannot epitomise politics in a couplet.

I take first, as being the most recent and topical, "THE CHAMBERLAIN TRADITION." By Sir Charles Petrie, Bt.,

Chamberlain Tradition? In the first place there has been a desire to see a prosperous, united and contented nation, in which every man and woman should start level, irrespective of wealth or birth. . . . Then, for upwards of half a century, the Chamberlains have been, alike in success and in adversity, the champions of a United Empire. . . . In international affairs, too, the Chamberlain ideal has been consistent. A hundred and fourteen years have elapsed since George Canning wrote . . . that 'to preserve the peace of the world is the leading object of the policy of England.' . . . These words . . . bear a striking resemblance to those used by Mr. Neville Chamberlain. . . . Above all the Chamberlains have been distinguished by leadership, courage, initiative and realism."

In particular, the section concerning Mr. Neville Chamberlain will appeal to all who like to know what manner of man it is to whom the nation's welfare is committed. One chapter of his life-story will probably be new to many. In 1890 his father bought the island of Andros, in the Bahamas, to develop a sisal plantation, and sent him out to manage it. At first there were only three white men there, the conditions were rough, and the work arduous. Later he found time to indulge his omnivorous taste in reading. He was only twenty-two when he went out, and he spent seven years there, until eventually, the soil proving unsuitable, the venture had to be abandoned. Commenting on this episode in the Premier's experience, Sir Charles Petrie writes:

"Gibbon assures us that 'the captain of the Hampshire grenadiers' was not 'useless to the historian of the Roman Empire,' and it is safe to say that the sisal plantation in the Bahamas was an admirable preparation for Downing Street. . . . [Mr. Chamberlain's] residence in the West Indies gave him a knowledge of the outlook of the overseas Empire which

Alcmaeonidae.

Through his mother, Agariste, Pericles inherited a long tradition of intellectual eminence, administrative achievement, and democratic leadership."

Combining the qualities of scholar and novelist with a knowledge of modern Greece gained in war service and after, Mr. Compton Mackenzie has given us a book that admirably exemplifies that humanism in classical studies which the Public Orator at Cambridge, Dr. T. R. Glover, lately urged so vigorously, as he was already urging when I knew him at John's over forty years ago. If humanity in classics is still to seek in our educational system, it has its exponents in general literature. In my school days—to give a small instance—I was "horribly bored" by the

Constitution of Cleisthenes, but in Mr. Mackenzie's hands that worthy—a great-uncle of Pericles—becomes quite a human person. In his portrayal of Pericles himself, the author was hampered by a paucity of biographical detail, but he has made up for it by a skilful use of analogy and inference, and a masterly picture of the social and political background. He has, in fact, brought to life what is perhaps, intellectually and aesthetically, the most vital period in the whole of history.

Here and there in the book are allusions to current international affairs, as when Mr. Mackenzie asserts: "It is essential for modern readers to understand the Greek subordination of the individual to the State, and at the

same time to appreciate the immense difference between the noble Greek conception of a corporate State and the hideous abortion of it in the European politics of to-day." And, again: "Although it would be unwarrantable to attempt any rigid comparison between the politics of Greece in the fifth century B.C. and the politics of Europe in the twentieth century A.D., social and economic conditions having changed so immeasurably in the interval, nevertheless it is possible to discern behind all the superficial social and economic contrasts the evidence of two conflicting trends of human thought, which were as irreconcilable 2400 years ago as now, and were in essence the same irreconcilables."

Yet again, in reference to the immortal eulogy pronounced by Pericles over the Athenian dead in the war with Sparta, Mr. Mackenzie declares: "No more lucid expression of the idea of liberty has been offered to mankind. . . . The criticism of Sparta which is implicit throughout the funeral oration can be directed against either of the two bodies of political theory which are now snarling at one another over what they believe is the corpse of democracy. . . . Both hate liberty with equal fervour. . . . The Athenian rule of political life as expressed by Pericles . . . is perhaps too premature even now for practical politics, but that does not justify us in abandoning its beauty and sanity and lofty faith in human nature and in surrendering that liberty which was the gift of Athens to the individual."

Of Athenian architecture and sculpture under Pericles, Mr. Mackenzie naturally has much to say, and, incidentally, he advocates the return to Greece of the Elgin Marbles. "Meanwhile," he adds, "two great civilised powers are working to make it inevitable that the glorious remains of the Middle Ages in Rhodes and Cyprus will be destroyed by aerial bombs in the next war. It is a relief to turn back to the Periclean conception of civilisation and to the Parthenon as it stood in its virginal freshness 2400 years ago." Thus I arrive at a work of archaeological research, of high value and originality, which amplifies immensely our knowledge of the setting in which that immortal building was placed, namely, "THE PERICLEAN ENTRANCE COURT OF THE ACROPOLIS OF ATHENS." By Gorham Phillips Stevens. With 67 Illustrations (photographs, drawings and plans). This important treatise does not come through a publisher, but is reprinted from "Hesperia," the official journal of the American School of Classical Studies at Athens.

[Continued overleaf.]



AS IT WAS IN 400 B.C.: THE PERICLEAN ENTRANCE COURT OF THE ACROPOLIS AT ATHENS VIEWED THROUGH THE COLUMNS OF THE PROPYLÆA (IN FOREGROUND)—A RESTORATION DRAWING FOR COMPARISON WITH THE PHOTOGRAPH REPRODUCED BELOW, TAKEN RECENTLY FROM THE SAME VIEW-POINT.

This interesting reconstruction drawing from the treatise (reviewed on this page) by Comm. G. P. Stevens, ex-Director of the American Academy in Rome, shows what an Athenian in the time of Pericles would have seen when looking from the Propylaea across the Entrance Court of the Acropolis. In the background are the Parthenon (right) and the Erechtheum (extreme left) and between them a Mycenaean wall, in front of which stands the great bronze figure of Athene Promachos (its head visible from ships at sea) among a group of lesser statues. Between the Parthenon and the Propylaea is part of the sanctuary of the Brauronian Artemis.



AS IT IS TO-DAY: THE DESOLATE SITE OF THE ENTRANCE COURT OF THE ACROPOLIS SEEN FROM THE SAME POINT OF VIEW (THE PROPYLÆA) AS THE RESTORATION DRAWING (GIVEN ABOVE), WITH THE PARTHENON IN THE RIGHT BACKGROUND AND THE ERECHTHEUM ON THE LEFT. (Photograph by Comm. G. P. Stevens.)

is denied to those who have never left the British Isles, and it also developed his character."

It is a far cry from modern Birmingham to ancient Athens, but, had it not been for political pioneers in that Greek city state, all those centuries ago, we might not have had any Chamberlain tradition to-day. There, also, politics ran in families, and personal dominance descended from father to son, as we are reminded in a historical biography of outstanding merit—"PERICLES." By Compton Mackenzie. With Maps (Hodder and Stoughton; 18s.). It was from an old and aristocratic line that sprang the greatest democrat of antiquity. Thus the biographer begins: "Two hundred years of Athenian history were profoundly influenced by the noble family of the

F.R.Hist.S. With 3 Portraits and 7 Cartoons from *Punch* (Lovat Dickson; 3s. 6d.). "The object of this book," says the author, "is to show what Great Britain and the British Empire owe to the Chamberlain family, and also to draw attention to those qualities which the father and two sons possessed in common. Limits of space have prevented anything more than a brief biographical sketch of the three men." Within less than 300 pages of largish type, it was obviously impossible to trace in detail three important political careers, but here we have them surveyed in general outline from a sympathetic and (in no disparaging sense) partisan point of view. To the younger generation of readers—"a generation which knew not Joseph"—the chapters on the political founder of the family will naturally have in them most of novelty. Those on his elder son, the late Sir Austen Chamberlain, and those on his half-brother, the present Prime Minister, deal mainly, of course, with events that all of us can remember.

It was well worth while to make a group study of this remarkable family "triumvirate," and Sir Charles Petrie has produced a book that ought to attract a large public. "What is it," he asks, "that has run through their careers for over sixty years and justifies one in speaking of a

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Continued.

Just as, in Mr. Mackenzie's pages, Pericles lives again, so a picture of the Acropolis as he restored it is evoked by Mr. Stevens, who, by a close and careful study of all vestiges of former structures on the historic hill, in relation to the description left by Pausanias, has with infinite patience traced the positions of the numerous monuments. Following the route taken by Pausanias in his survey of the Acropolis, he examines every foot of the ground, and the total effect is to present a fresh and much more detailed view of the general lay-out of the buildings and statues. His monograph is not exactly popular reading, but it will be of deep interest to classical students and to anyone possessing a modicum of knowledge about ancient Greek history and architecture.

In conclusion, he recalls that, among the last monuments mentioned by Pausanias at the end of his tour, was a statue of Pericles. "There are three extant ancient busts of the great statesman," writes the author, "all copies of one original, probably the head of the statue which Pausanias saw. The best bust is in the British Museum. The face is serene and noble, worthy of the character of the man. . . who was chiefly responsible for the conception and successful execution of the great projects undertaken by Athens after the Persian wars, who encouraged arts and letters and exercised a beneficial influence of vast magnitude over his fellow citizens, whose name is indelibly associated with the most brilliant age the world has ever known."

One of the *Ægean* islands for which Mr. Compton Mackenzie, as mentioned above, foresees a sinister fate in a future war, is the subject of a charming travel-book entitled "ACROSS CYPRUS." By Olive Murray Chapman, F.R.G.S. With Foreword by Lord Mersey, 32 Photographs, and 2 Colour-Plates (all by the author), and a Map (Lane; 15s.). Our readers who remember various contributions on Cypriot archaeology by M. Dikaio, will be interested to find his name cropping up in the book in connection with the author's account of recent discoveries, at one of which she was present. Her book is picturesquely descriptive, with interesting dips into history and mythology. While praising the improvements in social conditions effected by the British administration in Cyprus, the author points out that there is still much to be done to increase the island's prosperity. In particular, she pleads for the support of archaeological research, and the preservation of monuments in danger of decay. It is a little colony, she adds, of which Britain may justly be proud, "teeming with archaeological interest" and important from a strategic point of view. Among places of interest to British visitors,



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The new London publishing house of the Cambridge University Press, in Euston Road, was opened the other day, and named Bentley House, after Richard Bentley, who reconstituted the Cambridge printing-house at the end of the seventeenth century. The building, which is spacious and dignified, was designed by Messrs. W. Curtis Green, R.A., Son, and Lloyd.

One is a house in Nicosia bearing a tablet recording that Lord Kitchener lived there in 1880-3, while engaged in survey work. Another is Othello's Tower, at Famagusta, the traditional scene of Desdemona's death.

In the matter of Greek goddesses, while Athens boasts the Temple of Athene Parthenos, Cyprus can claim one who excelled her, at least, in the Judgment of Paris. At Paphos, near the western coast, lie the ruins of the famous Temple of Aphrodite, who, according to the legend (enshrined in the art of Botticelli), was born of the sea foam near that spot and wafted ashore in a shell. From her own

observation the author puts forward an interesting theory about this myth. "As I stood on the hillside," she writes, "among the temple ruins, looking down at the seashore below, I noticed a curious phenomenon. A slight breeze was causing huge masses of white foam to rise like a dazzling cloud and to be drifted ashore. One can thus imagine how the legend first originated." This mass of in-rushing foam, she says, is peculiar to the coast at Paphos.

I commend also to the classically-minded "GREECE AND THE *ÆGEAN*." By Ernest A. Gardner, Litt.D. With Preface by Lord Rennell. A new Edition revised by Stanley Casson. With Illustrations, Maps and Plans (Harrap; 7s. 6d.)—an invaluable handbook for tourists; "WINE-DARK SEAS." By Eric Wharton. Illustrated by the author (Williams and Norgate; 12s. 6d.)—a sprightly account of a cruise among the Isles of Greece in a small yacht; and "THREE ROMAN POETS." Plautus, Catullus, Ovid. Their Lives, Times and Works. By F. A. Wright, formerly Professor of Classics in the University of London. Illustrated (Routledge; 10s. 6d.). Professor Wright has chosen his poetic triumvirate because their works, careers, and personalities possess a certain liveliness unencumbered by "moral uplift."

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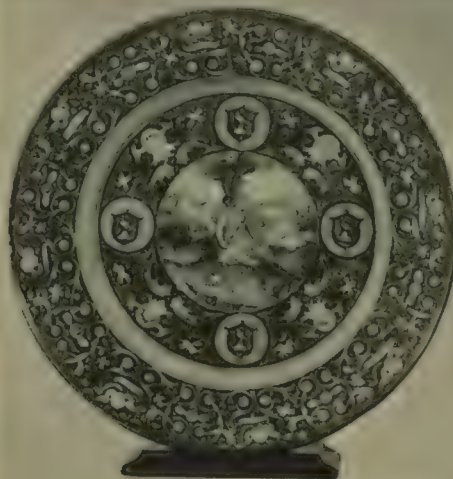
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WHY SAVE THE DOWNS?

MANY of our readers are already aware of Miss Nancy Price's appeal to save the south-west slopes of Salvington Hill from the builders' hands but a brief description is necessary for those who have not yet seen her pamphlet "Save the Downs." The position is that sixty acres of Salvington Hill overlooking the Channel, including Honeysuckle Lane, a popular resort of Worthing people and thousands of summer visitors, have been acquired as a speculation by a purchaser who, public-spiritedly, is prepared to relinquish it for a smaller sum than might otherwise be obtained, provided that his offer to sell for £16,000 is accepted by March 31. The appeal has the support of many distinguished persons, including Queen Mary, Princess Alice, Countess of Athlone, and Princess Helena Victoria. Below, Mr. Philip Gosse describes how, when he was first approached, he regarded the matter as of purely local interest, but, on viewing the site, instantly realised that the appeal is of national interest. Contributions should be sent to the Downland Trust, Midland Bank, Worthing, Sussex.

AN APPEAL BY PHILIP GOSSE.

"On reading Miss Nancy Price's appeal for funds to save a certain tract of the Sussex Downs from exploitation by the rapacious builders, there must have been many beside myself who threw down their newspaper, asking themselves 'Why bother? Why not let the public get the sort of countryside they seem to like best?' Many of us who are old-fashioned enough to prefer to see our Sussex Downs

as God made them, and not as man makes them, are beginning to wonder whether, after all, it is worth while fighting and paying through the nose to save here and there some precious piece of England from the land exploiters, the bungalow-builders, and other vulgarians.

"These spoilers of the English scene—and they are well represented apparently on the Councils of

pays to destroy the beautiful, but costs sums out of all reason to turn the ugly back to the beautiful?

"When I was first asked if I would join my feeble efforts to save a few acres of Downland above High Salvington, I politely declined. I felt that it was up to Worthing to buy and preserve this tract, since Worthing it was allowed the bungalows which already

disfigure the neighbourhood to be built there. Let Worthing stew in the juice of her own making.

"Then I received an invitation from Miss Nancy Price herself, to meet her and be shown the spot she is so determined to save. An invitation from her is a command. When Miss Price has made up her mind about a matter, it is best to give way, for she is one of those women who get things done. It is this quality of hers which makes me feel confident that this hillside above Salvington will be saved. I went to see it, already prejudiced against the whole scheme, but one glance across the valley, with its great oak wood stretching away towards Highdown Hill, was enough to convert me.

"That this lovely wild tract should be ruined for ever by bricks and mortar is unthinkable. It simply must be saved. To do so will cost money, £16,000 and no less. Who is going to pay for it? Worthing, surely, should now do the thing handsomely and pay up. Let Worthing promise a good round sum, and then, no doubt, others will come forward with their pennies, their shillings and their pounds.

"Nor is it only these acres themselves which are important. If the suggested motor-road is made up Honeysuckle Lane to join Long Furlong, the whole of that quiet, peaceful hill area will be as hideous, as noisy, and as vulgar as the rest of the sea coast of Sussex has become. Whatever happens elsewhere, High Salvington must be saved."



SUSSEX DOWNLAND WHICH MAY BE BUILT UPON IF AN APPEAL FOR FUNDS IS UNSUCCESSFUL: LOOKING INLAND ACROSS THE FINDON VALLEY FROM HIGH SALVINGTON—ONE OF THE MANY BEAUTIFUL VIEWS WHICH CAN BE OBTAINED FROM THIS POINT. (Photograph by "The Times.")

all our South of England seaside towns—seem to look upon every ancient building, every thyme-scented hillside, as a potential source of personal gain and profit. Has any philosopher ever explained why it

join Long Furlong, the whole of that quiet, peaceful hill area will be as hideous, as noisy, and as vulgar as the rest of the sea coast of Sussex has become. Whatever happens elsewhere, High Salvington must be saved."



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THE WORLD OF MUSIC.

MUSICAL CELEBRITIES.

THE spring rush of celebrities to London, which is now the Mecca of all musicians, has already begun and we are the objective of the virtuosos who are giving recitals on their own account. Actually, they are active among us all the year round, except for the summer period between July and October; but during the winter we generally hear the great



THE MASTERPIECE OF THE WEEK (MARCH 10-17) AT THE VICTORIA AND ALBERT MUSEUM: AN ENGLISH MARQUETRY CABINET DATING FROM ABOUT 1670.

The taste for brilliant colours and lavish display so characteristic of the years immediately following the Restoration found expression in the imitation of Oriental lacquer and in polychrome marquetry, a process newly introduced from the Continent. This cabinet dates from about 1670, when marquetry decoration in England had passed out of the experimental stage. The formal groups of birds and flowers, doubtless inspired by still-life painting, are characteristic of this early phase. In the interior the veneer ground is formed of "oyster-shells" of olive-wood cut transversely from the branches of the tree and symmetrically arranged. The turned supports of the stand are of ash and the brass mounts are original.

instrumentalists at symphony concerts, their own recitals being usually given in the late autumn or early spring. Among the famous musicians who have been performing in London during the past week or two are Yehudi Menuhin, Wilhelm Backhaus, Felix Weingartner, and the Busch Quartet.

Menuhin, who is the most popular violinist since Kreisler, has been in retirement, and this is his first appearance in London for some time. He was twenty-one last January, and it is rumoured that before his retirement he had already made a fortune out of the hundreds of concerts he gave during his so-called prodigy period. I shall reserve my opinion about him as a serious artist until I have had the opportunity of hearing him more often in various programmes; but I can say this, that what distinguishes Menuhin from so many other gifted and famous prodigies who have appeared from time to time—especially violinists—is that he has a true artist's sensibility and is not merely one of those miraculous machines for playing the violin who seem to come from Eastern Europe in such profusion. At present, his name is enough to fill the Albert Hall, where, on March 20, he is appearing again, this time in a solo programme of Bach, Lalo and Tortini-Kreisler instead of a programme of concertos, as on March 6.

It is to be hoped that the fate which overtook Kreisler in this country will not be destined for Menuhin: that is, to become a celebrity who is practically never heard at serious concerts as a serious musician playing the great music written for his instrument in concert with the best musicians. In the serious field of music the part of the star virtuoso is becoming less and less important.

The very antithesis to the older type of virtuoso concerts at the Albert Hall are the concerts of the Busch Quartet at the Wigmore Hall. These also are sold out, but to a very different public, a public which the artist in the virtuoso must envy. The enthusiasm which greeted the performance of the Beethoven Quartet in B flat major, Op. 130, the other night was the enthusiasm of real understanding for the most part and thoroughly deserved, for this Quartet is one of the finest in existence to-day and their playing is remarkable for its intensity, depth of feeling and fine musicianship. One might wish that such a good violinist and splendid musician as Adolf Busch had also the impeccable intonation of, say, a Heifetz or the bewitching delicacy of a Kreisler, but then we never hear either Kreisler or Heifetz taking the first violin in a quartet, in spite of the fact that the finest music written for their instrument exists

in the quartet form, apart from one or two concertos for violin and orchestra.

The B.B.C. Symphony Concert on March 2 was notable for a vigorous performance of Vaughan Williams's Symphony in F minor, and the reappearance of Backhaus as the soloist in Beethoven's E flat Concerto for pianoforte. Backhaus is a brilliant pianist, with excellent fingers; his playing is always clear and lively, but he is not at his best in such a work as this, which calls for dramatic power, imaginative contrasts of tone, colour, and profundity of feeling. Consequently, the concerto sounded somewhat dull—which, actually, is the last thing it is. Another visitor, Felix Weingartner, conducted a perfect concert for the Royal Philharmonic Society of the "Freischütz" overture, the Brahms Symphony in F, and the Schubert C major. Weingartner will be seventy-five next June. As a stylist he is incomparable and his pure musicianship is an un-failing delight to the ear.

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MOTORING IN THE SPRING.

THE START OF THE TOURING SEASON.

By H. THORNTON RUTIER, A.M.I.C.E., M.I.A.E.

"SPRING comes slowly up this way," if I may quote Samuel Taylor Coleridge, yet the days do invite pleasure motoring as the hedgerows and trees are budding and the light-green leaves are showing that warmer weather is not far away. Moreover, our roads in Great Britain are in good condition, as they have well resisted frost and flood. That is a virtue of the modern waterproof road which could not be claimed for the old water-bound macadam highway. The latter was broken up by frost and washed away by storms and floods. Nowadays motorists can bring out their old, and new, cars with confidence that they are going to enjoy their trips north, south, east, or west.

Moreover, the modern car has improved with our roads, so that the occupant travels in greater comfort than was possible a few years back. In fact, comfort is the leading characteristic of 1938 motor-carriages. There never was previously such inclination to purchase a new car owing to the many comfort-giving items lacking on older models. No doubt motorists have noticed that one of the dominant features of this year's design is the greater proportion of chassis length given to passenger accommodation. Engines have been thrust forward so that occupants of cars have greater leg-room, and the seats are placed

comfortable, soft qualities longer than the cushions used in earlier days of the automobile. Some makers are now using tubular seats which permit the rear passengers to place their feet underneath the front seats without any discomfort or risk of being wedged there, as ample space is provided. The forward mounting of the engine has enabled the rear seats to be drawn forward and has permitted them to be widened without restriction by the wheel-arch. This excellent roominess and comfort device is particularly noticeable in the new Daimler "Fifteen" and the new Lanchester "Roadrider" de luxe, which have exceptional interior space in the saloons for the size of the six-cylinder engine and the weight of the car.

Ladies complained about wells in cars, so the British motor industry has carefully studied in its 1938 designs the matter of obtaining a flat floor. Transmission and frame-level have been lowered, in order to incorporate a flat floor. An excellent example of what can be

done without going to special construction, such as independent suspension, can be seen on the Rover models. These cars ride extremely well and, with their free-wheel or fixed transmission, at choice of the driver, provide very easy gear-changing, when that is necessary, as well as the flat floor comfort for the rear passengers.

A further comfort device is the ventilation of closed cars. Various means have been adopted to obtain a flow of fresh air with no direct draught to the occupants and an outlet for contaminated air and the smoke from cigarettes. Humber, Hillman, and Talbot cars use triangular windows which can be swung right round so as to force air into the

never to give their occupants a headache due to lack of ventilation. A popular means for obtaining a flow of fresh air is the use of a triangular window adjacent to the front and rear seats. This can be opened at an angle to the wind, gives a flow of air round the car and has also an extractor effect. Another means provided are louvres over the top of the windows, and on some cars front windows slide backwards in their frames a short distance, when it is found that the burbling of air around the front door-pillar causes air to flow out through the gap so arranged.

Apart from keeping the air in the body of the car in good condition, there is the very important matter of stopping the entry of fumes from the engine compartment. Nearly every motor factory nowadays makes provision for sealing the pedals where they come through the front floor-boards. Morris, M.G., and Wolseley cars have a completely sealed bulkhead between the passenger and engine divisions of the car, so no fumes can possibly enter. Generally, makers have adopted other equally effective means to attain this end. Since Rolls-Royce adopted independent front-wheel suspension two years ago, the British motor industry has gradually added this form to its cars. Rolls-Royce and Bentley cars are famous for their smooth running at high speeds, as well as for the comfort they provide under all conditions of road surfaces.

Many motor designers believe that the whole secret of comfortable springing, particularly so far as the rear seats are concerned, lies in having very soft, flexible springs, it being particularly necessary that front springs should have this quality. One of the difficulties which arise with very soft springs is that of maintaining good steering when the front wheels move up and down very considerably in relation to the steering-box. This alters the angle of the frame between the steering-box and the front axle and tends to put a twitching motion into the whole unit. Now one of the means of combating this fault is to use independent front suspension. So to-day we find cars fitted with this gadget in great variety. Alvis, who used it in their front-wheel-driven sports car, have now adopted independent front-wheel suspension for their rear-driven present-day models. Daimler, Hillman, Renault, Humber, Lagonda, Lanchester, Talbot, Vauxhall, as well as Rolls-Royce, all have independent front-wheel suspension. At the same

time, the independent front wheel has its troubles which have had to be overcome, such as tendency to front-wheel skids under certain wet road conditions, but most designers have found means

[Continued overleaf.]



IN A BEAUTIFUL SUSSEX SETTING: THE NEW 1938-H.P. DODGE "SIX" FIVE-PASSENGER SALOON.



SEATING SEVEN PERSONS WITH COMFORT: THE AUSTIN "EIGHTEEN" "WINDSOR" SALOON, WHICH IS PRICED AT £375.

between the front and rear axles, and not immediately over the latter, so that riding comfort is improved. Arm-rests for the centre of the back seats are now quite a standard fitting instead of an extra luxury.

Also both Morris and Wolseley emphasise in their specifications that the designs of the seats and the cushions conform to the outline and so mould themselves to fit the frames of those using these cars. By fitting the user and so properly supporting the passenger at all the necessary points, lengthy journeys can be made with much less fatigue, allowing the human frame to stay in the same position over a longer period without becoming cramped. The unusual comfort on longer journeys afforded by this correctness of design is especially noticed on cars such as the M.G., which have relatively hard and flat cushions yet are most pleasant to ride on. Miss Betty Haig, driving one of these 1100-c.c. M.G. cars, won the first prize in the Paris-Vichy-St. Raphael International Rally for women drivers. And though this niece of the late Earl Haig is an athletic girl, I think her own driving skill, plus the M.G. comfortable seats, helped her to win a much-coveted prize and victory for England.

Modern upholstery is now "cushioned" either by springs, rubberised hair, or "Dunlopillo," the last-named a special form of natural rubber. In all cases, it is entirely vermin-proof and seems to keep its

interior of the coachwork on a hot day, as well as having the orthodox extractor action. This arrangement is most effective, giving fresh air without draught, and the new Humber cars can be guaranteed



EMBODYING MANY IMPROVEMENTS ON ITS VERY POPULAR FORERUNNER: THE NEW FORD "EIGHT."

The new Ford "Eight" is more spacious and the lines of the new bodywork are most pleasing. It has been proved by the past, for the engine is practically the same as that of the now world-famous "Popular" model.



CECIL KIMBER ON INDIVIDUALITY

When I first started producing the M.G. car I did it because I thought other folk would share my desire to own something distinctive.

A car a little different and a little better in appearance and in performance.

That I was right in appealing

to that individualistic trait that is inherent in every Briton is proved by the ever increasing sales since 1923.

Try one some time and you'll see what I mean.

Cecil Kimber

MANAGING DIRECTOR OF M.G. CARS



"BRITISH CARS ARE BETTER BUILT—BRITISH CARS LAST LONGER"

M.G. Midget Series T £222 • M.G. 1½-Litre from £280 • M.G. Two-Litre from £389 • Prices ex works. Dunlop, Triplex

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ABINGDON - ON - THAMES

BERKSHIRE

SOLE EXPORTERS—M.I.E. LIMITED

COWLEY

OXFORD

ENGLAND

(Continued.)

to rectify this, after the public had drawn attention to the matter.

Speed, too, has been greatly accelerated by the better balance of the load between the two axles as well as by improved engine-design. Every car on the market can achieve 60 m.p.h., from that wonderful 8-h.p. Ford upwards. Therein lies improved safety, as the great feature of modern cars is their ability to reach 40 m.p.h. from a standing start in a very few seconds. But the result has increased the petrol bill, which is natural, as you cannot obtain extra heat units for developing extra horse-power without burning more fuel. Owners are asked to remember this when apt to complain that "My new car eats far more petrol than my old one did." Very likely; but just compare the acceleration, and the high average speed at which you drive it, with the performance of the old car.

It is the pace that kills, and while advantageous to have it at one's command, it is not always wise to

make full use of it—if you want to keep the petrol bill low. At the same time, the modern engine is very efficient and so gets its effective horse-power with as little waste of fuel as possible. Also, as load is another factor in determining consumption, designers of the 1938 cars have done their best to reduce weight to its possible minimum consistent with safety. In fact, when you examine the economy cars of 8 h.p., such as the Austin, Morris, Ford, Singer, and small Standard, you cannot but approve of the convenience they provide, travelling about

with four-cylinder engines of about 2 litres cubic capacity, fitted on Hillman, Alvis, Riley and Triumph chassis with excellent coachwork and equipment.



WHERE WONDERFUL VIEWS OVER THE RIVIERA COAST ARE OBTAINED: A HUMBER "PULLMAN" LIMOUSINE ON THE GRANDE CORNICHE, WHICH RUNS ALONG THE SUMMIT OF THE ALPES MARITIMES BETWEEN NICE AND MENTONE.

The Humber "Pullman" is a luxurious seven-seater, in every way suited to high-speed Continental touring. Equipped with "Evenkeel" independent front-wheel suspension and a 27-h.p. engine, it combines ample power with extreme stability on the road. The limousine model shown above is priced at the very moderate figure of £735.

40 miles to the gallon at a good average touring speed. Some cars, like the Vauxhall "Ten," have adopted special forms of carburetter giving weak mixtures when the throttle is only partly opened under normal touring conditions. At the same time, four-cylinder engines are reputed to use less fuel than six-cylinder motors, so this season we have cars of 14 to 16 h.p.,

The "Phantom III." Rolls-Royce 40-50-h.p. 7.3-litre still continues to be the biggest car-engine, and we are all proud of the way it maintains its leadership of motor-cars throughout the world. It is a V-type engine, the formation being similar to the Rolls-Royce aero engines. As Captain Eyston has shown us that the latter, fitted into a chassis, with a flying start can travel at 312 m.p.h. over a kilometre, no one will contradict me if I say Rolls-Royce is the best motor in the world. Equally one can claim for the Bentley car that it is the swiftest silent sports car for all seasons, capable of speeds of 90 to 100 miles an hour, while running as smoothly as if ambling at 40 m.p.h. This firm have been unremitting in their development of this high performance with silence for the sporting car, and with the greatest success. *[Continued overleaf.]*



OF EQUALLY GOOD APPEARANCE WHETHER OPEN OR CLOSED, AND MOST PRACTICAL FOR ALL-WEATHER MOTORING: THE FOLDING-HEAD FOURSOME M.G. TWO-LITRE PHOTOGRAPHED DURING A SPRING-TIME DRIVE IN THE COUNTRY.

"The Smartest Cars in the Land"



THE DOLOMITE SALOON, PRICES FROM £318

See and try the TRIUMPH-DOLOMITE

NEWNHAMS

237, Hammersmith Road, W.6
Riverside 4646

DEMONSTRATION RUNS GLADLY ARRANGED BY

JACK HOBBS

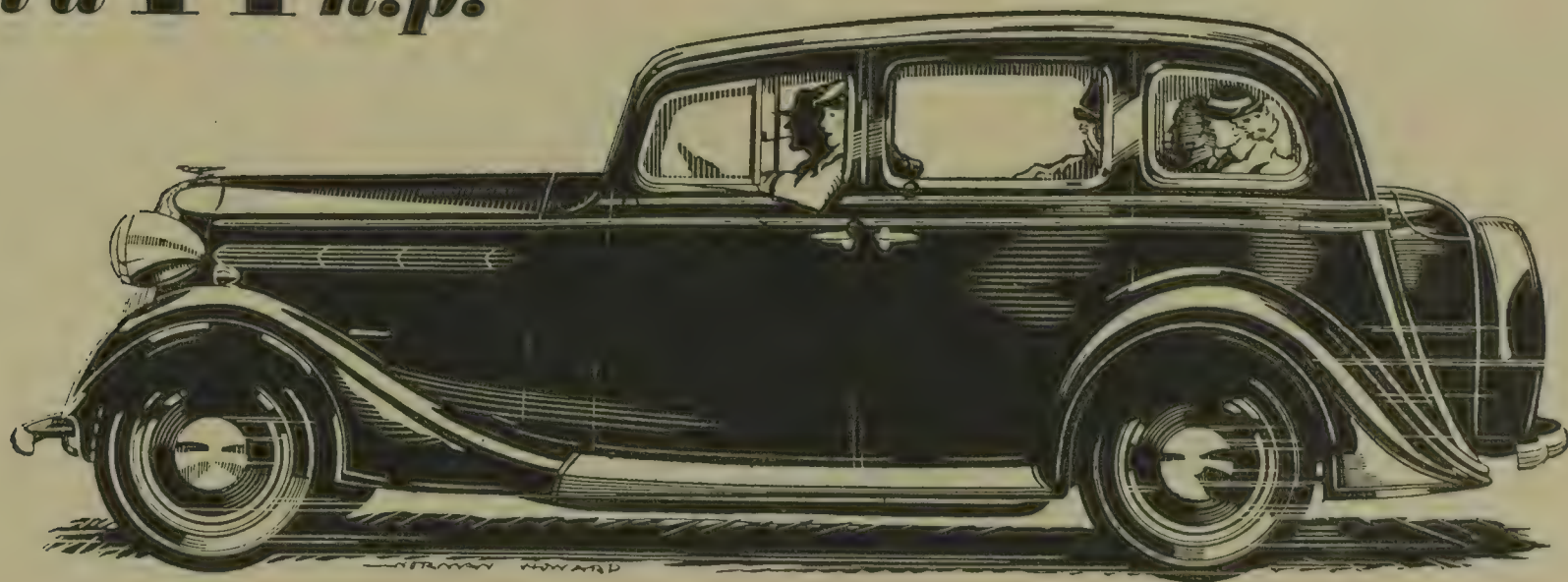
Willesden Lane, N.W.2
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A limited number of slightly used and ex-demonstration cars available at attractive prices.

POWER

plus Petrol Saving

in a 14 h.p.



The Vauxhall 14 h.p. Touring Saloon, outstanding value at **£230**

VAUXHALL ENGINEERING LEADERSHIP

gives you in this car:—

- Independent Front Wheel Suspension**
(changes riding into gliding)
- Six-Phase Carburation**
(economy plus performance)
- Controlled Synchromesh**
(you can forget the gearbox)
- Overhead Valves**
(A Vauxhall feature for 16 years)
- No-Draught Ventilation**
(fresh air without shivers)
- Simple Easy Jacking System**

DE LUXE SALOON £225

TOURING SALOON £230
(with built-in luggage accommodation)

IT is not difficult to design a car that will perform as the Vauxhall 14 will perform—so long as petrol consumption doesn't matter.

The difficulty arises in trying to combine the double advantages of Vauxhall's lively performance and a petrol consumption round about 30 m.p.g. On a recent R.A.C. official trial, over 1,000 miles of public roads, a 14 h.p. saloon actually did 30.31 m.p.g.

The reason that Vauxhalls accounted for 36.5% of all 14 h.p. sales during 1937 was largely this unique combination of performance and economy. Coupled, of course, with the fact that they have Independent Suspension. Nearly 80,000 Vauxhall owners confirm that this system of springing does change riding into gliding. De Luxe Saloon £225.

The Vauxhall 12 h.p. is a companion car to the famous 14 h.p. The ideal model for those who want a car that will do almost everything the 14 will do, but are content with a slightly smaller engine. Independent Springing. A Six at the Price of a Four. Saloon £215.

"ENGINEERING LEADERSHIP," a book of interest to all motorists, will be sent on request by Vauxhall Motors Ltd., Luton. Any Vauxhall dealer will provide an adequate trial run on any Vauxhall model and prove its petrol economy.

VAUXHALL

10 h.p. another outstanding example of Vauxhall Engineering Leadership. In a recent R.A.C. official trial, the saloon did 43.4 m.p.g. Many big features, including Independent Springing, controlled synchromesh, overhead valves, Hydraulic brakes, All-steel construction for strength with lightness.

Saloons from £168.

25 h.p. —Vauxhall's big luxury car was designed to meet world competition. It has brilliant acceleration, and will hold 80 m.p.h., if you feel like it. On a recent R.A.C. official trial the saloon did 22.48 m.p.g. Independent Springing. All Synchromesh gears. Hydraulic brakes. Interior car heater and windscreen defroster. Many other luxury features. Saloon £315.

(Continued.)

A car of distinction is the new Daimler "Fifteen" sports saloon, which is admirable as either an owner-driven or chauffeur-driven carriage. Its independent front-wheel springing and rear suspension have an



PASSING FAWSLEY DOWER HOUSE, NEAR DAVENTRY, WHICH HAS BEEN IN RUINS SINCE 1700: A "PHANTOM III," 40-50-H.P. TWELVE-CYLINDER ROLLS-ROYCE WITH SPECIAL HOOPER SEDANCA COACHWORK.

anti-roll control bar at front and rear, so it takes bends at high speed without roll, sway or slide and without an ounce of pull on the steering-wheel. It is also fitted with the Daimler fluid-flywheel transmission with pre-selector self-changing gear-box, and its five seats lie between the two axles. Also, the Daimler rear-axle worm-drive gives an extraordinary degree of silence during its entire life, so there are never any

of those back-axle noises which are so irritating to sensitive cars.

To motorists who desire a car with ample room to seat seven persons I can recommend the Austin "Eighteen." This car has very wide cushions for the rear seat and is a noteworthy example of the fitting of a centre arm-rest wide enough to allow the two passengers sitting side by side to both rest their arms on it in comfort when a third passenger is not seated on the rear cushions. American car manufacturers are strong believers in giving their customers the soft, "boulevard ride" in their vehicles. So we find Chrysler, Dodge, and Hudson-Essex cars having an easy, floating type of motion over rough roads that is a distinctive characteristic of their comfortable springing.

I had a 100-miles' run recently in a Chrysler "Royal" saloon, with its 4-litre engine, and it certainly ran as smoothly as could be wished over all sorts of road surfaces and cruised at 70 m.p.h. without undue pressing. Its maximum speed is about 75 m.p.h., or perhaps a little more, but I was very satisfied with its behaviour under varied conditions. There are five different types of chassis for Chrysler cars this season, so they give a wide price

range to the public, from 20 h.p. to 34 h.p. The smaller car is the "Plymouth," with either a 2.8 or 3.3-litre engine at the option of purchaser; the "Kew," with similar motor, has rather better coachwork and

fittings. Then there is the "Imperial" 34 h.p., with a 5.3-litre engine of eight cylinders, besides the six-cylinder "Royal" referred to.

Five models are rather fashionable this season, as the Rover factory offer customers a choice of 10-h.p., 12-h.p., 14-h.p., 16-h.p., and 20-h.p. cars. These are cars of distinction, both in outward appearance and in their good performance in the hands of the public. Hydraulic jacks are fitted to the two larger chassis, and a mechanically easy jacking system is fitted on the smaller cars. A feature common to all models is a patented plate clutch which provides a square engagement for the clutch plate at all times and thereby gives an unusually smooth take-up from a standing start. These Rover cars are splendid for nervous passengers as, however careless the driver, he or she cannot jar or jerk the occupants. Moreover, their road performance is "snappy" and so suits sporting drivers, while the standard Rover coachwork wins many prizes at the various seaside *Concours d'Élégance* for its comfort, handsome looks and useful equipment.

(Continued overleaf.)

A USEFUL CAR FOR TOWN OR COUNTRY: THE NEW MORRIS O.H.V. SERIES III. 25-H.P. SALOON IN A PICTURESQUE SETTING.

BENTLEY

The Silent Sports Car



Village Pump, Hambledon

BENTLEY MOTORS (1931) LTD. 16 CONDUIT ST. LONDON, W.1. TEL. MAYFAIR 4412

BUY A CAR MADE IN THE UNITED KINGDOM

FORD V-8 FOR 1938

Crews Out Again, Your Thoughts Naturally Incline Toward a FORD

V-8 "22", Britain's outstanding luxury-car, whether on pleasure or business

bent. Saloon de Luxe, £240. Catalogue on Application, or from Ford Dealers

throughout Britain: Price at Works, for Completely Equipped Car, as Illustrated.

Overseas Deliveries of any Ford Cars will be arranged, on request, by any Ford Dealer, or through our London Showrooms.

FORD V-8 "22"





"From the driving point of view this Dodge is one of the best American-designed cars The AUTOCAR has yet tried."

(Extract from The AUTOCAR
Road Test No. 1,161, issue dated
January 7th, 1938.)



Dodge

BROTHERS MOTOR CARS

Works: Kew, Surrey.

(Continued.)

According to the latest Ministry of Transport Returns, 8-h.p. cars have been sold in larger quantity this season than any other rating. So I suppose one must not forget that even Renault has followed the trend of demand and produced a new 9-h.p. car, known as the "Juvaquatre," which is marketed at a low price. It has an engine of just over one-litre capacity, with bore and stroke of 58 mm. and 95 mm. respectively. Independent suspension of the front wheels is provided by a transverse spring, another of the same type being used at the rear in accordance with Renault practice. Renault also keeps to four-cylinder engines, on the score of economy for the user, for the 12-h.p., with 1.5-litre engine, and for the 17.9-h.p. 2.4-litre model, but sticks to six cylinders for the 27-h.p., 4-litre, six-seater saloon. The 12-h.p. coupé is a most taking design and runs well; but all Renault cars do, so one should not differentiate.

A really high-class foursome coupé is a distinctive feature of the Triumph Company's programme for this spring. It is a delightful car, carried on the 14/60-h.p. "Dolomite" chassis, with the choice of similar coachwork on the 2-litre chassis, both listed at moderate prices for high-grade vehicles. The 2-litre engine is of six cylinders, whereas all the other Triumph models have



A DISTINGUISHED-LOOKING CAR IN A DISTINCTIVE SETTING AT COOMBE, SURREY: THE ROVER "SIXTEEN" SALOON.

four cylinders. The full range includes the 12-h.p. 1½-litre, the 14-h.p., the 16-h.p., and the 2-litre. A striking feature of these Triumph "Dolomite" cars is the radiator grille, which has flowing lines and is a thoroughly English version of the fashion originally started across the Atlantic. The "Vitesse" Triumph cars have rather smaller chassis and ordinary Lockheed brakes, instead of the tandem master-cylinder type fitted on the "Dolomite."

Overhead valves in place of side-by-side ones for the entire range of Morris cars, except the economy 8-h.p. model, proved, by their sale and by their actual



GATHERING CATKINS IN A HERTFORDSHIRE BY-WAY: SPRINGTIME MOTORISTS WITH THEIR VAUXHALL "TEN," THE FOUR-CYLINDER NEWCOMER WHICH, ON A RECENT R.A.C. OFFICIAL TRIAL, DID 43.4 M.P.G.

performance on the roads of the world, that these cars are better value than ever. In fact, the Morris Series III. cars are able to provide every motorist with the type of car that he may fancy, whether large or small. Moreover, the coachwork is silent, roomy and comfortable, while the engines develop excellent acceleration and high cruising speeds at low cost of upkeep. One would not ask for anything better.

A departure from orthodox coachwork design is shown in the Flying Standard touring saloons of 14 h.p. and 20 h.p. This type of body is fitted with a large built-out luggage-boot of exceptional capacity, and the interior of the car has unusual roominess, comfort and convenience. The lid of the boot opens to form a flat auxiliary carrier and so enables its passengers to carry more luggage than usual. There is capacity for a large trunk, several suitcases, golf-bags and cricket-bags. Both these cars have comfortable cruising speeds of 50 and 60 miles an hour, with plenty of power in hand for an extra spurt, if required. The chassis incorporates a torsion-bar at front which, in conjunction with long, semi-elliptic springs and hydraulic shock-absorbers, enhances the smoothness of its riding and the sureness of steering.

[Continued overleaf.]

BRITISH CARS—BEST IN THE LONG RUN—

"WHAT, ANOTHER!"
 "YES, BECAUSE 'YOU GET SO MUCH
 MORE IN AN AUSTIN'"



GOODWOOD FOURTEEN SALOON WITH THE NEW ENGINE

All-steel, sound-insulated body. Sunshine roof. "Wing-to-wing" vision. Upholstered in real hide. Triplex toughened glass. Adjustable steering column. Built-in luggage compartment with fitted trunk and enclosed spare wheel. 4-speeds (synchromesh). Girling brakes. The gracefully comfortable car . . . now endowed with higher speed, greater reserve of power, livelier acceleration.

(at works) **£260**

FIXED-HEAD SALOON **£250**

The car with More Beauty, More Comfort . . . More Speed

OTHER MODELS

SEVEN . . . from £112-£135	TWELVE . . . from £220-£237
BIG SEVEN £145 and £149.10	EIGHTEEN from £350-£383
TEN . . . from £185-£199	TWENTY . . . £650

Have you seen the Austin Magazine for March?

"But wouldn't you like a car that was—well—a bit different?"

"Frankly, no. I've run an Austin now for seven years. And I've compared notes with dozens of other Austin owners. We're all absolutely convinced that, for consistent trouble-free motoring, you can't beat an Austin."

"And you like that sort of motoring?"

"I should think I do. I'll guarantee to thread through traffic or do long trips at as high an average speed as the next man. And, you know, to keep on doing that sort of thing, your car has to be a bit of a thoroughbred; a stayer, nippy, well-mannered. Besides, you can't do long jaunts at a good pace unless you're comfortable."

"What's your idea of comfort?"

"Well, take my new Goodwood Fourteen. Driving seat and steering column adjustable to my long limbs. My passenger not sitting in my lap. All the essential gadgets within sight—and reach. The safe feeling of a solid, roomy, well-ventilated car around me. Oh! yes. And silence—thanks to a sound-insulated body."

"Well, anyhow, she's smart."

"She certainly is. Smart enough for anybody. And as comfortable as she is handsome. That's where I think the Austin people have been so clever. They've managed to give a really comfortable car what we used to think it could never have—really smart lines."

"So I suppose you're another of those people who say . . ."

"Not only say but *know*"

You buy a car — but you invest in an

Austin

Continued.]

English coachwork on cars of high performance, of six and eight cylinders, is the leading characteristic of the Hudson and Terraplane cars. The 16-h.p. Terraplane, with its fixed-head coupé coachwork, is the smallest model, with an attractive style, and the 21.6-h.p. Terraplane four-door saloon is decidedly comfortable to drive in. The 28.8-h.p. Hudson eight-cylinder range of cars offers all types of coachwork on these chassis, that of the drop-head foursome coupé and four-door sports saloon being particularly noticeable, as its rakish lines, with a long bonnet, do not detract from an unusually good driving position. The latest model is the six-cylinder Hudson "112"—the numerals referring to its wheelbase length in inches—of 16.9-h.p. rating, the saloon being listed at £285.

But, as I have already mentioned, modern motors are all so good that it is very hard to discover how one can class Hudsons in any particular order. So you drive them with satisfaction and float along on their comfortable wheelbase, thanking your stars that the old rough-riding days are gone for ever. That is why spring motoring is so delightful. You cover 100 miles with stops in two and a half hours, without hurrying or taking risks, and the more cars you ride in the more difficult it is to choose which you will buy, especially for



"She'll never say 'No' . . .

on 'BP' Ethyl!"



**FASTEST
for cars**



A CAR OF GRACEFUL LINES WHICH IS IDEAL FOR TOURING: THE 14/60-H.P. TRIUMPH "DOLOMITE" SALOON; PRICED AT £348.

those who can really afford to run a motor-carriage without worrying about fuel-consumption or tyre bills and are able to pay the price demanded without inconvenience to their banking account.

Take Humber, for instance; there is a wide price-range to choose from: the 2½-litre six-cylinder, the "Snipe" 3-litre, and the "Snipe Imperial," with its 10 ft. 4 in. wheelbase. Added to these there is the lordly limousine styled the 4-litre Humber "Pullman," a most important-looking car, which has speed as well as dignity, but so quietly does it run that its occupants and



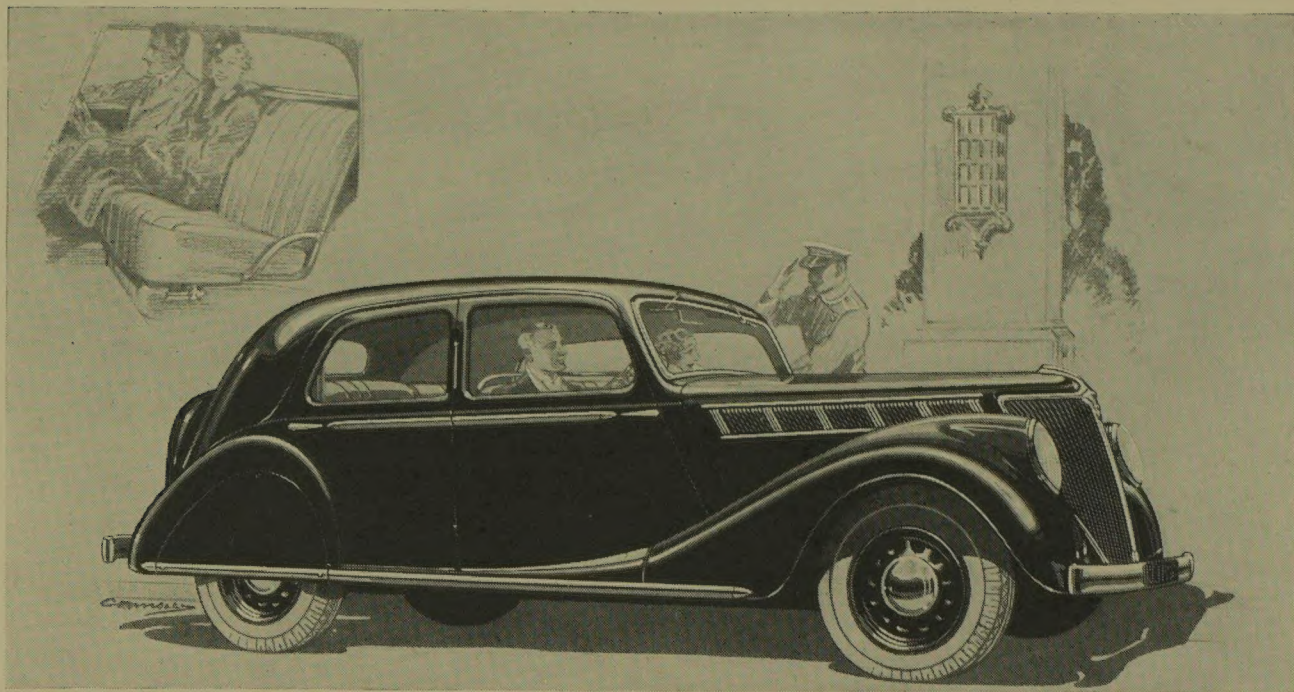
THE STAR OF "GOING GREEK" WITH A STAR PERFORMER ON THE ROADS: MR. LESLIE HENSON BESIDE HIS NEW CHRYSLER "ROYAL."

the spectators on the pavement do not realise how really fast it is travelling. All the Humber range have independent front-wheel suspension and four-speed synchromesh gear-boxes. The engines have aluminium heads, with high-compression ratios, crankshafts are counterbalanced, and the frame members are welded of box section. Strength, with speed and comfort, is their *cliché*!

I notice that slip-on loose covers for the seats of Ford cars are being added as extra equipment on a large number of the latest models now in the hands of the public. The 1938 season started well for the Ford Motor Company, as their annual show at the Royal Albert Hall, Knightsbridge, brought many visitors and a considerable number of purchasers of the various models. That was quite easily understood, as these chassis were displayed with a great variety of coachwork as well as the cars of standard body-design. Moreover, the 30-h.p. "V-8" Ford won the 1938 Monte Carlo Rally, and occupied most of the leading positions in the prize-list. Here in England, the 22-h.p. Ford "V-8" chassis, with its drop-head coupé coachwork, has proved a most popular model. It is designed to meet the requirements of motorists wanting both an open or closed car at will, and it is also featured on the 10-h.p. Ford chassis, and therefore caters for a wide market. The 22-h.p. Ford "utility" car has now changed

[Continued overleaf.]

A Big Six that really is BIG



RENAULT



26.8 h.p. 6-cyl. Saloon (Tax £20 5s 0d) built-in luggage compartment, with trunks, 4 wheel jacks, transverse rear springing, sunshine roof, etc. £320.
Eight-seater Limousine (with or without division) £420.
Other Renault Models from £198. Early deliveries of all models.

SERVICE: Renault works at Acton carries a comprehensive stock of SPARE PARTS covering every Renault model for the last ten years.

RENAULT LTD., Western Avenue, London, W.3. (Acorn 4655)
West End Showrooms: 21 Pall Mall, London, S.W.1. (Whitehall 7270)

...IN EVERYTHING EXCEPT PRICE AND RUNNING COSTS

For the motorist who likes to savour the thrill of surging power... who likes to offer his passengers the gliding, silent comfort of a big saloon and the reassuring safety of powerful mechanical Servo brakes... who, nevertheless, believes that something between the three-and-four-hundred mark is a reasonable price to pay for his car... for such was the Renault 6-cylinder 6-seater created.

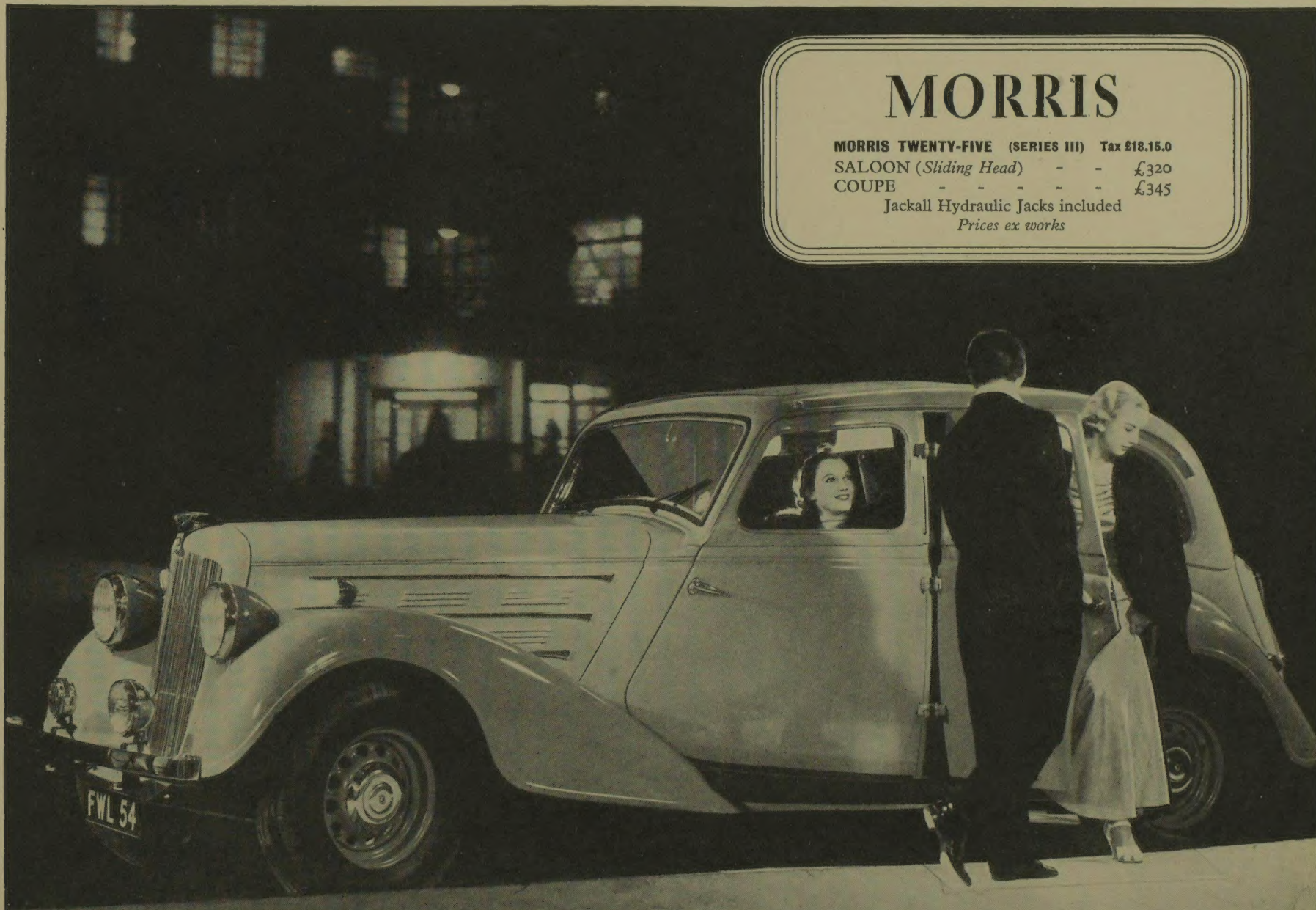
It is a 6-seater in reality — not merely in its designer's optimistic imagination. If six stout gentlemen ride in it they will ride at ease—without unwittingly picking each other's pockets when reaching for their matches!

And Renault gives this big, handsome, distinguished Saloon a big, sturdy engine—big and big-hearted. A car, in truth, that is BIG in everything except its initial cost and its upkeep expenses.

CVS—191

MORRIS

MORRIS TWENTY-FIVE (SERIES III) Tax £18.15.0
SALOON (Sliding Head) - - £320
COUPE - - - - £345
Jackall Hydraulic Jacks included
Prices ex works



IF YOU DON'T BUY MORRIS AT LEAST BUY A CAR MADE IN THE UNITED KINGDOM
MORRIS MOTORS LIMITED, COWLEY, OXFORD (Sole Exporters: Morris Industries Exports Limited, Cowley, Oxford, England) M.250

(Continued.)

its title to "a wagonette for passengers only," so that the Revenue authorities cannot declare it should pay a commercial-vehicle instead of a car tax. Car-owners have, therefore, a splendid choice of models to choose from at very moderate prices.

There are several makes of cars now available with an overdrive, which gives an economy of fuel consumption without cutting down the desired travelling speed. A notable example is the 25-35-h.p. Dodge "Custom Six," which is available either as a

five- or seven-passenger saloon, and as a convertible coupé. This car and the other two six-cylinder models in the Dodge programme have a new frontal appearance which is quite pleasing. The 19-8-h.p. Dodge five-passenger saloon is also available as a drop-head coupé with good seating capacity.

Popular attention has been drawn to, and still is given to, the new 12-70-h.p. four-cylinder Alvis of 1842-c.c. cylinder cubic capacity. This and the other Alvis cars of 17 h.p., and 20-h.p. "Silver Crest," together with the "Speed Twenty-five" "Crested Eagle" and 43-litre model, have been designed and built with price as a secondary consideration to efficiency, comfort and high performance.

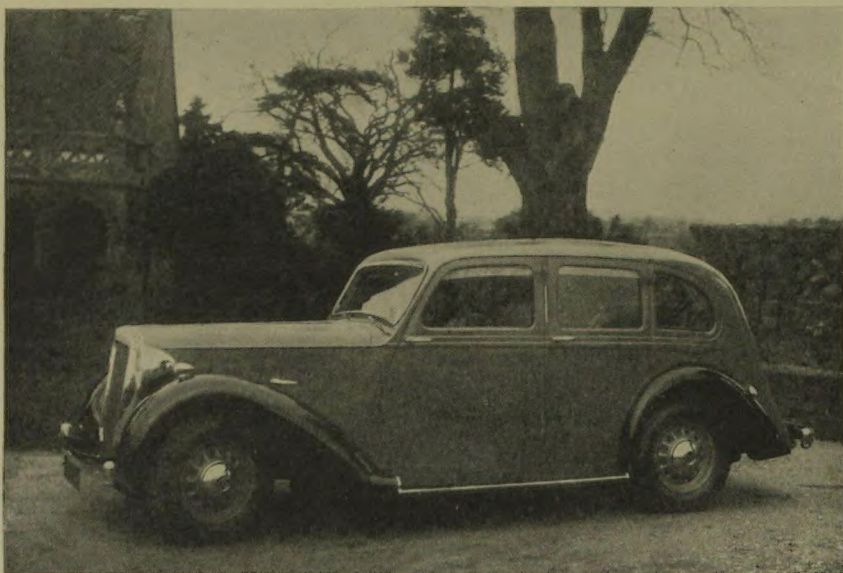
Aluminium rear-axes, multiple carburettors, and knock-off type of wire wheels are direct evidences that the best, and the best only, is given to Alvis owners.

One could continue writing many folios on the merits of present-day motors. The "phased suspension" and particularly roomy coachwork provided on the new 12-48-h.p. Wolseley, and the "Super-Six" models of this range alone have so many excellent features that one does not wish to pass them over. Yet when one can say that all these Wolseley cars are "really good," what

higher tribute is necessary? And they are good. Try them and prove it yourself and I am sure that you will be astonished at their easy, comfortable cruising at all speeds.



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In conclusion, there is the new 10-h.p. Vauxhall and the impressive 25-h.p. model, both with independently sprung front-wheel suspension. The former claims a road speed up to 70 m.p.h. and a petrol consumption equal to 40 miles per gallon. Added to these there is a further choice of the 12-h.p. and the 14-h.p. Vauxhall cars, both with six-cylinder motors and four-speed gear-boxes, fitted with a variety of comfortable bodies to suit many tastes in coachwork design. The 25-h.p. saloon has an internal heater to warm the interior and prevent frosting and mist gathering on the front windscreen, and therefore provides excellent comfort at all seasons.



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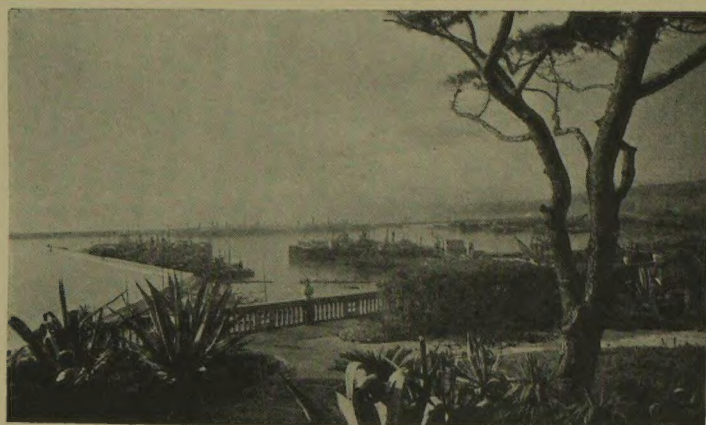
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